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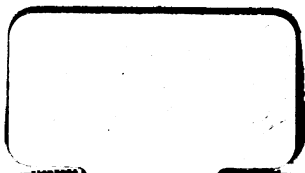


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P. VERGILI MARONIS AENEIDOS

LIBER II.



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P. VERGILI MARONIS
AENEIDOS

LIBER II.

EDITED WITH ENGLISH NOTES

BY

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PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary : for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation : for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many, are mostly unimportant, and there is not generally much difficulty in deciding which is the best reading.

Of the books which have been of use in the preparation of this little edition, it is scarcely necessary to say that the late Professor Conington's writings have been the most helpful. He did so much in many ways for the due understanding and appreciation of Vergil, that it is obvious that every student must be under great obligation to him.

Besides these, the books of which I have made most use are the following, to which my acknowledgments are due:

Ribbeck's Vergil, 1860.

Gossrau's Aeneid, 1876.

Wagner's smaller edition, 1861.

Dr Kennedy's School Edition, 1876.

„ Text (Pitt Press), 1876.

Storr's Aeneid. i. ii.

Mr Morris' translation of the Aeneid has been occasionally quoted in the notes, such quotations being marked (M): also Lee and Lonsdale's, quoted with the sign (LL).

Lastly, I am glad to take this opportunity of expressing my obligations to Professor Sellar's most interesting work on Vergil (Oxford, 1877), which not only is full of information about the antecedents, aim, and character of the Aeneid, but also contains much suggestive thought, and delicate insight into the rare excellences of the poet.

. It has been thought better, in deference to the unanimous opinion of scholars, to employ the spelling Vergilius, Vergil, consistently all through.

ABBREVIATIONS USED.

C. Conington.

K. Kennedy.

W. Wagner.

F. Forbiger.

G. Gossrau.

INTRODUCTION.

FOR the sake of clearness, it has been thought better to divide what little there is to say by way of introduction into the following heads:

The form of the poem.

The subject and purpose of the poem.

Outline of the story.

Note on the similes.

Note on the second book.

Note on Vergil's peculiarities of style.

Note on the imitations of Homer and others in Vergil.

Outline of Vergil's life.

At the end of the book will be found Appendices, with the parallel passages from Homer, and a scheme of the Latin subjunctives; also the necessary Index to the notes, to enable the book to be used for purposes of ready reference.

The form of the Poem.

The Aeneid is what is called an epic poem, that is, it is a long narrative poem about heroic people and adventures. But there are two kinds of epic poems, quite distinct from each other: the *primitive* epics, which are produced by imaginative races at an early period of their development, and describe nature and heroic adventure with a vivid simplicity, like Homer and the *Nibelungenlied*; and the *literary* epics, like *Paradise Lost* and Dante's *Inferno*, more or less similar in form, but belonging to a much later epoch of culture, less spontaneous

and more artificial, presenting some great idea in a narrative shape, and not merely telling stories for love of the story.

The Aeneid is clearly in the second of these classes: it is a literary epic. The age of Augustus was a time of great literary activity, promoted by the emperor himself: but it is even more remarkable for the high standard of finished and artistic workmanship than for its productiveness. This high standard was owing to various causes, among which the chief was the general study of Greek. There had been Epic poets before, such as Naevius and Ennius: but Vergil, in point of execution, may be said to be centuries in advance of his predecessors.

The subject and purpose of the Poem.

The main idea of the Aeneid is the national greatness of Rome. Several causes combined to make Vergil undertake this work. Augustus himself, who was a munificent patron of literary men, desired him to write a great poem, which should glorify the Empire and stimulate the patriotism of Romans in the new Era. Again, the new era itself excited a genuine enthusiasm, quite apart from Court influences. After the corruptions and incapacity of the later Republic, and a century of smouldering civil wars, when Augustus had given peace and stable government to the Roman world, everybody felt that 'a good time was come.' And the poet himself was on every ground desirous of achieving the work. He had won himself by the *Georgics* a first-rate literary position, and he had given his whole life to developing his unrivalled poetic faculty. Thus every influence united to stimulate him to produce a Great National Poem. The people believed in their National Destiny, and imagined a future even greater than their past. The emperor promoted it, both from personal and patriotic grounds: and the poet himself, with his reverence for the Roman religion and antiquities, his matured powers and his strong national enthusiasm, was the man for the task.

The greatness of the destinies of Rome was then the main subject of the Aeneid. Vergil connected it with the story of

Aeneas, partly because the house of the Caesars, the gens Iulia, traced back its origin to Iulus, son of Aeneas; but principally no doubt because it gave him so convenient an opportunity of bringing before his countrymen, in a national dress, the glorious poems of Homer. The battle pieces, the sea adventures, the councils of the gods, the single combats, the royal feasts and funerals, the splendid scenes and similes—all these things, which charmed the educated Romans so much in the Greek epics, Vergil transplanted and naturalised in his own stately and melodious verse. Moreover, by going back to Aeneas and the tale of Troy, he raised the destinies of Rome to the old heroic level in the imaginations of men. But however much of Homer he may give to his readers, he never forgets his main purpose, to impress men with the dignity and greatness of Rome, her significant history, her national unbroken life and growth, and the divine protection which guided her fate.

One aspect of the poem was intimately connected both with the Augustan revival and the poet's own nature: and that was its profoundly religious character. To nothing did Augustus pay more attention than to a revival of the national religion. He rebuilt the temples, restored the worship, paid offerings to the shrines, increased the priestly colleges, and took the office permanently of Pontifex maximus. And the poet himself viewed Rome as a state powerful by the protection of gods, great in its ancient and elaborate ceremonial, and predestined by the divine will to its career of Empire. Hence it is that he is careful to weave into his narrative all manner of religious references, allusions, and associations. Sacred places and customs are mentioned all through; and the background of the poem is the working of the gods themselves, with Fate ordaining all.

Nor should we forget the antiquarian interest. The unity of the race and the greatness of its destiny gave a high significance to all old memories. Accordingly Vergil has collected into his poem a mass of local traditions, old Latin customs, explanations of names, and antiquarian lore of all kinds. He feels that nothing can so stimulate the common patriotism, and

feeling of unity with a great past, as thus to enrich his National Epic with every ancient association that admits of poetic treatment.

Outline of the Story.

According to Homer, Aeneas was son of Anchises and Aphrodite (identified with the Roman Venus, goddess of love), and the nephew of Priam king of Troy. At first he takes no part in the Trojan war ; but being attacked by Achilles, afterwards performs many heroic deeds for the Trojans. He escapes by help of the gods when Troy is captured, and Homer clearly conceives him as reigning at Troy after the departure of the Greeks.

The later stories recount his wanderings about Europe after the fall of Troy : and these Vergil adopts, making many alterations and additions of his own. One great episode, his landing at Carthage, and the love and desertion of Dido, we have no means of tracing to any traditional source, and it may be Vergil's own invention.

The Aeneid opens with the exiles leaving Sicily for Italy, their goal almost in sight. A storm comes on and they are cast ashore at Carthage in Africa. Here Dido the queen entertains them, and Aeneas is asked to tell his story.

At this point the Second Book begins, and the story occupies the whole of this and the next book. After many defeats the Greeks built the wooden horse, and left the Troad for Tenedos. While the Trojans were in doubt, a prisoner was brought in, professing himself a deserter from the Greeks, who revealed to the Trojans that it was an expiation to Pallas, and that Troy should conquer Greece if they admitted it to the city. Induced by this, and terrified by the portent of two snakes which slew Laocoon and his sons, the Trojans admitted the horse. The Greeks returned : the deserter unbarred the horse : the soldiers stepped out and opened the gates to their comrades. The rest of the book describes the night fighting, the attack on Priam's palace, the slaughter of Priam, the capture of the city : Aeneas twice

warned by visions at last consents to leave the town: carrying his father, and leading his son, bidding his wife follow behind. She is lost and dies: Aeneas returns to hunt for her, but her shade appears to him and explains all. At length he departs with father, son, and followers.

Book III. tells of the wanderings, Book IV. of the love, desertion, despair and suicide of the Carthaginian queen.

The fifth book is an interlude, giving an account of games held in Sicily, whither a storm drives them, on their way from Carthage to Italy. At last however Aeneas departs, leaving the weak and half-hearted behind, and reaches the promised land.

One of the most effective portions of the Aeneid is his descent to Hades by the lake of Avernus near Naples, where he meets his dead father, Anchises, who shews him the souls of the future great men of Rome. He then emerges from the realms below and rejoins his fleet.

Reaching at length the coast of Latium, he discovers by a sign that this is his fated home. He sends to the king Latinus to offer peace, which is at first agreed to, and Aeneas is betrothed to Lavinia, daughter of the king; but difficulties arise, the gods interfere, and Turnus, king of the Rutules, who is a suitor of Lavinia, induces Latinus to join him in war against the Trojans.

Aeneas meanwhile sails up the Tiber, and makes alliance with the Arcadian Euander, who is king of a small tribe on the site of the future Rome.

Euander advises him to seek aid from the Etruscans of Caere, which he does. The war is begun. After much bloodshed, in which Pallas son of Euander, and the terrible Tuscan king Mezentius, are slain, it is at last agreed that the issue shall be decided by single combat between Aeneas and Turnus. Juno tries to interfere; but at length the heroes meet, and Aeneas grapples and slays Turnus.

Note on the Similes.

The following are the similes in this book:—

- (1) Line 223 Laocoon roars like a wounded bull.

- (2) Line 304 Aeneas on the house-top hears the sound of the battle, like a shepherd on a hill-top the sound of a fire or swollen river.
- (3) „ 355 Aeneas and his comrades rush forth like wolves maddened by hunger.
- (4) „ 379 Androgeos accosting the foe unawares, stepped back when he found his error, like a man who has trodden on a snake he did not see.
- (5) „ 416 The Greeks gather to fight us, like a war of winds.
- (6) „ 471 Pyrrhus gay in armour, like a snake that has cast its skin.
- (7) „ 496 The Greeks burst into the palace, like a river that has broken a dam.
- (8) „ 515 Hecuba and her daughters cowering at the altar like doves driven by a storm.
- (9) „ 626 All Troy falls, like an ash-tree hacked and hewn and shaken falls at length.

In studying these similes we see at once what they add to the poem in the way of ornament or picturesque suggestiveness. Thus (2) is a vivid picture of the shepherd hearing afar the sound of fire or flood: (3) gives in forcible lines the wrath of the trodden snake and the sudden horror of the startled traveller: and so on with the others, even (7), which is only a single line, being beautiful in its comparison of the troop of sheltering women to frightened doves in a storm.

But in most of these cases the *point of the comparison* is more or less obvious: a hurt frightened man roaring like a hurt frightened bull (1): rushing warriors like rushing winds (4): a soldier bright and deadly like a snake (5): troops rushing in through broken doors like a stream through a dam (6): fall of a city like the fall of a tree (8). These are resemblances such as would occur to any one: the thing compared is prominent, it lies on the surface: the simile is an ornament rather than a true illustration. The art is shewn in the workmanship rather than in the choice of the comparison: in its vividness, beauty, and truth of detail.

And we must also observe that the details have often no bearing on the comparison. For example in (1) the bull 'has

fled the altar and shaken off the axe': Laocoon is tight in the serpent's grasp: in (2) Aeneas hears the battle and knows the sound: the shepherd *stupet inscius*: in (4) the Greeks gathering from all sides are compared to the winds, but the winds are fighting *with each other*. In all these cases the details are irrelevant to the comparison; they are worked out independently. The semblance turns on one or two points and those commonplace.

This is what we may call the *primitive* use of the simile, as it is employed in Homer, and imitated in many poets since. There is however a modern use of the simile which is quite different. If we open Shelley we read

"The golden gates of Sleep unbar
Where strength and beauty, met together,
Kindle their image *like a star*
In a sea of glassy weather."

Here there is nothing obvious in the comparison: we should never have thought, without the aid of the poet's superb imagination, of comparing the union of love to a star mirrored in the smooth sea: and yet there is a profound appropriateness, not only in the image, but in all the *suggestions* of it: the beauty, the isolation from others, the reflection of the brilliance, the infinity, the serenity. Or again,

"Life *like a dome of many-coloured glass*
Stains the white radiance of Eternity
Until Death tramples it to fragments."

Here too the comparison is not at all obvious: it is fetched from far by the poet's deeper insight and quicker sensibility: and it is splendidly illustrative all through: the bright colours compared with the pure white light resemble the chequered shifting imperfect beauties of life compared with the changeless perfection of eternity: the narrow limited dome and the endless vault of heaven give another equally deep contrast: and lastly, the perishable glass contrasted with the eternal spaces of the universe.

The more such similes are studied, the richer light is thrown on the comparison: they are not, like Vergil's, poetic miniature pictures to be enjoyed independently; they are profound luminous resemblances, a permanent addition to our fancy and insight, for which we are grateful to the higher gifts of the poet.

I have said so much, to make it clear, that what Vergil aims at in his similes is something quite different (and in one sense far less) than what the modern poet (especially the lyric poet) aspires to: for in order to appreciate the true poetic success of Vergil, it is clearly necessary to understand his object, and so avoid the mistake of judging him by an erroneous standard.

Note on the Second Book.

The tradition is well known that Vergil chose the second, fourth and sixth books to read to Augustus. We can easily believe the story. If there is nothing in the second book which we can quite place on a level with the noble tragedy of Dido's death in the Fourth, and the beautiful and majestic poetry of the vision of the nether realms, the meeting with Anchises, and all the glories of the Rome to be, which are given us in the Sixth; it still remains true that for dignity and sustained poetic force and skill, in short for true epic qualities, shewn in telling of the fall of Troy, the Second book is superior to all the rest of the Aeneid, the aforesaid two books alone excepted. A spectacle at once sad and majestic, like the struggle of the doomed city, with the gods against it: the dramatic irony of the Greek fraud through which the city fell, whereby the Trojans are made to assist in their own destruction: the disregarded prophecies and tragic fates of Laocoon and Cassandra; the humbling of the mighty Priam and the fall of all his greatness: the thought of all that was and all that might have been: these are themes which appeal powerfully to the poet with his transcendent gifts of stately and impressive narrative, and his characteristic melancholy.

And apart from the main beauties of conception and description in Vergil, there is another and more peculiar quality which only the greatest masters possess: and that is the art by which quite simple things said naturally of the actors and actions in his drama seem to have a wider significance, to touch deeper springs in our nature, and to haunt the memory with a charm which we cannot quite explain¹. These abound in the Second book, which has been more often quoted, it is difficult to say why, than any other. The following are a few instances among many.

- Line 49 timeo Danaos et dona ferentes.
 „ 130 quae sibi quisque timebat
 unius in miseri exitium conversa tulere.
 „ 241 o patria, o divom domus Ilium, et incluta bello
 moenia Dardanidum.
 „ 244 instamus tamen inmemores caecique furore.
 „ 274 hei mihi qualis erat! quantum mutatus ab illo
 Hectore...
 „ 291 ...si Pergama dextra
 defendi possent, etiam hac defensa fuissent.
 „ 322 quo res summa loco, Panthu?...
 „ 324 venit summa dies et ineluctabile tempus
 Dardaniae. Fuimus Troes, fuit Ilium et ingens
 gloria Teucrorum.
 „ 333 ...stat ferri acies mucrone corusco
 stricta, parata neci.
 „ 354 una salus victis nullam sperare salutem.
 „ 428 dis aliter visum.
 „ 622 adparent dirae facies, inimicaque Troiae
 numina magna deum.
 „ 794 ...manus effugit imago
 par levibus ventis volucrique simillima somno.

¹ So Dr Newman speaks of Vergil's 'single words and phrases, his pathetic half-lines giving utterance, as the voice of Nature herself, to that pain and weariness yet hope of better things, which is the experience of her children in every time.'

This book is not disfigured, like the fourth, with a failure on the part of the hero. Aeneas fights bravely to the last, and only consents to fly at last when hope is over, after repeated warnings, after having his eyes opened to see the gods themselves destroying his city, after the capture of the citadel, the sack of the palace, the death of the king. Creusa, it is true, is lost: but the poet takes the greatest care that he shall not be chargeable with this. On the contrary, he risks his life, and the promises of his future destiny, in the vain endeavour to find her.

Two things more require a word: the Laocoon story, and the unfinished lines.

The story of Laocoon is not Homeric, but it appears to have been treated by various subsequent writers, notably by Sophocles, a few fragments of whose tragedy on the subject remain. Its chief interest to us however lies in its having been taken as a text by the German poet and critic Lessing for his great treatise on the relations between poetry and the arts of painting and sculpture. He compares the description of the episode by Vergil with the famous Greek statuary group which was found at Rome, and is now in the museum of the Vatican. Lessing thinks that the poet came first, and that the artist had his description in mind, but made his figures naked and the serpents only embracing their legs, in order to suit the requirements of sculpture. The best opinion now is that the statue belongs to about the second century B.C.: but it is probable that Vergil had not seen it.

Lastly there are in this book, as in the others, several unfinished lines, 66, 233, 346, 468, 614, 623, 640, 720, 767, 787. It is well known as an old tradition that the poet was surprised by his last illness before he had had time to revise the Aeneid to his satisfaction, and expressed a wish that it should be burned. This story, precious as a proof of Vergil's ideal standard of workmanship, is to some extent borne out by indications of incomplete polish in parts of the great poem, though less in the earlier than in the later books. And these unfinished lines are sometimes alleged as examples of such

incompleteness. Not much stress can however be laid on this argument, as these lines occur in *all* the books of the *Aeneid*, though not in the *Georgics*; and in some cases the breaking off is rhetorically effective and may have been intentional. Thus lines 66, 623, 787 are, it may be urged, distinctly better unfinished: and in some of the others it is not easy to see how they could have been finished without loss. Still in the majority of cases in this book it may be reasonably doubted whether the poet would have left them if he had had time to complete the work.

Note on Vergil's peculiarity of style.

The object of style in literature, apart from the subject-matter, is to produce effect by successful choice of words. Sometimes the effect is produced by using the simplest words and phrases to express the idea: sometimes by the use of rare or choice words, unusual turns of phrase, stretches of meaning, or even stretches of grammar. The first we may call the simple, the second the elaborate or artificial style. It is useless to ask which is the best: each will suit best in turn the genius of certain writers, the subject of certain poems, certain situations or ideas, and the taste of certain readers: many poets will use them both at different times: and both may be most effective in the hand of a master. And each too has its danger: the simple is liable to fall into bathos and commonplace: the elaborate has a tendency to become turgid, stilted, over-artificial.

Take as an instance of the *simple* style the well-known line of Wordsworth:—

“Thoughts that do often lie too deep for tears.”

Or this from Milton's *Christmas Ode*:—

“And kings sate still with awful eye,
As if they surely knew their sovran lord was by.”

In these none but the commonest words are used, and yet the poetical *effectiveness* of the style is consummate. Now take as an example of the *elaborate* style Hamlet's exclamation to the Ghost :

"but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements."

Or this, from *Richard II.* :

"Ere my tongue
Shall wound my honour with such feeble wrong
Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear," &c.

In these the strength of feeling finds expression in the very strangeness of the language.

These instances will illustrate one form of the contrast between the two styles; and there are many other forms. Shakespeare will supply many illustrations of both: being a dramatist and a genius, he speaks in many voices. So do many if not most poets of the first rank. Wordsworth however is a notable instance of the simplest style: Pindar perhaps the best of the elaborate style. The poets of this century in England, feeling as they did the strength of a reaction against the artificial style of Pope and his followers, produced many examples besides Wordsworth of the simple style, such as Moore, Southey, Campbell, much of Byron and Coleridge, and the whole of Walter Scott. Two of the greatest however, Keats and Shelley, from the gorgeous imagination of the one and the profound inspiration of the other, supply more examples of the elaborate and forcible style.

Now Vergil's poetry belongs largely to this second class. It is true that he can be simple, and often is: he is much too great an artist to ignore any poetic resource. But for the most part he does not aim at expressing his thoughts in the simplest, but rather in the most striking manner. He often employs 'an elaboration of language which disdains or is unable to say a

plain thing in a plain way¹. He arrests attention by the vigour, the strangeness, the intensity, the emphasis, if I may so phrase it, of his language. He is often stretching constructions or the sense of words, using abstract for concrete, part for the whole, adjective for adverb; transferring epithets, varying, inverting, seeking the unusual instead of the ordinary phrase. In short he is constantly *surprising* the reader.

The good side of these peculiarities is freshness and force: the bad side is affectation. The protections against affectation are of course the poet's own taste, command of expression, ear for melody, dignity, imagination, and skill; and all these qualities Vergil possesses in a consummate degree.

Instances of these peculiarities the reader will find by referring to the Index of Style at the end: and there is much more of the same kind that he can discover for himself. Vergil's workmanship is so careful and so perfect, that he is an inexhaustible field for the literary analyst.

Note on the Imitations of Homer and others in Vergil.

To discover all the passages where Vergil echoes lines or phrases of earlier ancient, and especially Greek, poets, would be an endless task: but those places in this book which were clearly suggested, more or less consciously, by Homer, will be found collected in the Appendix at the end of the notes in the form of a list drawn up by aid of the commentators.

Without discussing the question fully, which would not be suitable in a brief edition like the present, a word on the question of Vergil's imitations may be found useful.

The main point is that the modern idea of imitation is entirely different from that which was held by the Roman

¹ I quote this sentence from 'Suggestions introductory to the study of the Aeneid' by Prof. Nettleship; a pamphlet which all students of Vergil will find most instructive, interesting and suggestive, as indeed is to be expected of so distinguished a scholar.

literary men, and which indeed could not fail to be held by them. With us, literary productions belong indeed mostly to one or other main class, and so far are composed under conditions which prescribe the form : though even here constantly new varieties are invented : but both in style and subject-matter, the aim of all great writers is to be original. The Roman literature on the other hand was mainly formed on Greek models ; and to adhere to those models closely, to be constantly reminding the readers of them, to imitate them much in the treatment, in the phraseology, and even in the incident, was inevitable to the Latin poets ; or, rather, it was one of the very things they proposed to do in writing¹. Vergil's *style*, indeed, is completely his own, and entirely unlike Homer's, as is plain from what has been said ; his main purpose and subject are entirely his own, and truly Roman ; he borrows where he does borrow (and that from Ennius, Cyclic poets, Greek tragedians, and many others besides Homer) always to suit his own purpose, and not in a servile manner ; and he invariably remains master of his materials, and stamps his own mark indelibly upon them.

But to understand Vergil, it is clearly necessary to grasp the conditions under which he worked ; and nothing can be a greater mistake than to feel surprise at the extent to which he was indebted to his predecessors in the poetic art.

Outline of Vergil's life.

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (*Milan*), and studying Greek and philosophy elsewhere, he came back to live (probably) on his father's farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar ; and gave lands to his victorious soldiers in various parts of Italy,

¹ See remarks on this subject on p. 9.

amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event ; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The Eclogues are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The Georgics, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The Aeneid, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundisium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.

LIBER SECUNDUS.

‘Infandum, Regina, iubes renovare dolorem,
Troianas ut opes et lamentabile regnum
Eruerint Danaï; quaeque ipse miserrima vidi,
Et quorum pars magna fui. Quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
Temperet a lacrimis! et iam nox umida caelo
Praecipitat, suadentque cadentia sidera somnos.
Sed si tantus amor casus cognoscere nostros,
Et brevier Troiae supremum audire laborem,
Quamquam animus meminisse horret luctuque refugit,
Incipiam.

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Panduntur portae; iuvat ire et Dorica castra
 Desertosque videre locos litusque relictum.
 Hic Dolopum manus, hic saevus tendebat Achilles;
 Classibus hic locus, hic acie certare solebant. 30
 Pars stupet innuptae donum exitiale Minervae,
 Et molem mirantur equi; primusque Thymoetes
 Duci intra muros hortatur et arce locari,
 Sive dolo, seu iam Troiae sic fata ferebant.
 At Capys, et quorum melior sententia menti, 35
 Aut pelago Danaum insidias suspectaque dona
 Praecipitare iubent, subiectisque urere flammis:
 Aut terebrare cavas uteri et temptare latebras.
 Scinditur incertum studia in contraria volgus.
 'Primus ibi ante omnes, magna comitante caterva, 40
 Laocoon ardens summa decurrit ab arce;
 Et procul: 'O miseri, quae tanta insania, cives?
 'Creditis avectos hostes? aut ulla putatis
 'Dona carere dolis Danaum? sic notus Ulixes?
 'Aut hoc inclusi ligno occultantur Achivi, 45
 'Aut haec in nostros fabricata est machina muros.
 'Inspectura domos venturaque desuper urbi;
 'Aut aliquis latet error: equo ne credite, Teucri.
 'Quidquid id est, timeo Danaos et dona ferentes.'
 Sic fatus validis ingentem viribus hastam 50
 In latus inque feri curvam compagibus alvom
 Contorsit. Stetit illa tremens, uteroque recusso
 Insonuere cavae gemitumque dedere cavernae.
 Et, si fata deum, si mens non laeva fuisset,
 Impulerat ferro Argolicas foedare latebras; 55
 Troiaque nunc stares, Priamique arx alta, maneres.
 'Ecce, manus iuvenem interea post terga revinctum
 Pastores magno ad regem clamore trahebant
 Dardanidae, qui se ignotum venientibus ultro,
 Hoc ipsum ut strueret Troiamque aperiret Achivis, 60
 Obtulerat, fidens animi, atque in utrumque paratus,
 Seu versare dolos, seu certae occumbere morti.
 Undique visendi studio Troiana iuventus
 Circumfusa ruit, certantque inludere capto.
 Accipe nunc Danaum insidias, et crimine ab uno 65
 Disce omnes.

Namque ut conspectu in medio turbatus inermis
 Constitit, atque oculis Phrygia agmina circumspexit:
 'Heu, quae nunc tellus,' inquit, 'quae me aequora possunt
 'Accipere? aut quid iam misero mihi denique restat? 70
 'Cui neque apud Danaos usquam locus, et super ipsi
 'Dardanidae infensi poenas cum sanguine poscunt.'
 Quo gemitu conversi animi, compressus et omnis
 Impetus. Hortamur fari, quo sanguine cretus,
 Quidve ferat; memoret, quae sit fiducia capto. 75
 [Ille haec, deposita tandem formidine, fatur:]

'Cuncta equidem tibi, Rex, fuerit quodcumque, fatebor.
 'Vera,' inquit: 'neque me Argolica de gente negabo:
 'Hoc primum; nec, si miserum fortuna Sinonem
 'Finxit, vanum etiam mendacemque improba finget. 80
 'Fando aliquod si forte tuas pervenit ad aures
 'Belidae nomen Palamedis et incluta fama
 'Gloria, quem falsa sub proditione Pelasgi
 'Insontem infando indicio, quia bella vetabat,
 'Demisere neci, nunc cassum lumine lugent; 85
 'Illi me comitem et consanguinitate propinquum
 'Pauper in arma pater primis huc misit ab annis.
 'Dum stabat regno incolumis, regumque vigeat
 'Consiliis, et nos aliquod nomenque decusque
 'Gessimus. Invidia postquam pellacis Ulixi 90
 '(Haud ignota loquor) superis concessit ab oris,
 'Adflctus vitam in tenebris luctuque trahebam,
 'Et casum insontis mecum indignabar amici.
 'Nec tacui demens; et me, fors si qua tulisset,
 'Si patrios unquam remeassem victor ad Argos, 95
 'Promisi ultorem, et verbis odia aspera movi.
 'Hinc mihi prima mali labes; hinc semper Ulixes
 'Criminibus terrere novis; hinc spargere voces
 'In volgum ambiguas, et quaerere conscius arma.
 'Nec requievit enim, donec Calchante ministro— 100
 'Sed quid ego haec autem nequiquam ingrata revolvo?
 'Quidve moror, si omnes uno ordine habetis Achivos,
 'Idque audire sat est? iamdudum sumite poenas:
 'Hoc Ithacus velit, et magno mercentur Atridae.'
 Tum vero ardemus scitari et quaerere casus, 105
 Ignari scelerum tantorum artisque Pelasgae.

Prosequitur pavitans, et ficto pectore fatur:
 'Saepe fugam Danaï Troia cupiere relicta
 'Moliri et longo fessi discedere bello;
 'Fecissentque utinam! saepe illos aspera ponti 110
 'Intercludit hiemps, et terruit Auster euntes.
 'Praecipue, cum iam hic trabibus contextus acernis
 'Staret equus, toto sonuerunt aethere nimbi.
 'Suspensi Eurypylum scitantem oracula Phoebi
 'Mittimus; isque adytis haec tristia dicta reportat: 115
 '*Sanguine placastis ventos et virgine caesa,*
 '*Cum primum Iliacas Danaï venistis ad oras:*
 '*Sanguine quaerendi reditus, animaque litandum*
 '*Argolica.* Volgi quae vox ut venit ad aures,
 'Obstipuerunt animis, gelidusque per ima cucurrit 120
 'Ossa tremor, cui fata parent, quem poscat Apollo.
 'Hic Ithacus vatem magno Calchanta tumultu
 'Protrahit in medios; quae sint ea numina divom,
 'Flagitat. Et mihi iam multi crudele canebant
 'Artificis scelus, et taciti ventura videbant. 125
 'Bis quinos silet ille dies, tectusque recusat
 'Prodere voce sua quemquam aut opponere morti.
 'Vix tandem, magnis Ithaci clamoribus actus,
 'Composito rumpit vocem, et me destinat arae.
 'Adsensere omnes, et, quae sibi quisque timebat, 130
 'Unius in miseri exitium conversa tulere.
 'Iamque dies infanda aderat; mihi sacra parari,
 'Et salsae fruges, et circum tempora vittae.
 'Eripui, fateor, leto me, et vincula rupi;
 'Limosoque lacu per noctem obscurus in ulva 135
 'Delitui, dum vela darent, si forte dedissent.
 'Nec mihi iam patriam antiquam spes ulla videndi,
 'Nec dulces natos exoptatumque parentem;
 'Quos illi fors et poenas ob nostra reposcent
 'Effugia, et culpam hanc miserorum morte piabunt. 140
 'Quod te per superos et conscia numina veri,
 'Per, si qua est, quae restet adhuc mortalibus usquam
 'Intemerata fides, oro, miserere laborum
 'Tantorum, miserere animi non digna ferentis.'
 'His lacrimis vitam damus, et miserescimus ultro. 145
 Ipse viro primus manicas atque arta levare

Vincla iubet Priamus, dictisque ita fatur amicis:
 'Quisquis es, amissos hinc iam obliviscere Graios:
 'Noster eris; mihi que haec edissere vera roganti.
 'Quo molem hanc immanis equi statuere? quis auctor? 150
 'Quidve petunt? quae religio aut quae machina belli?'
 Dixerat. Ille dolis instructus et arte Pelasga,
 Sustulit exutas vinclis ad sidera palmas:
 'Vos aeterni ignes, et non violabile vestrum
 'Testor numen,' ait, 'vos arae ensesque nefandi, 155
 'Quos fugi, vittaeque deum, quas hostia gessi:
 'Fas mihi Graiorum sacrata resolvere iura,
 'Fas odisse viros, atque omnia ferre sub auras,
 'Si qua tegunt: teneor patriae nec legibus ullis.
 'Tu modo promissis maneas, servataque serves 160
 'Troia fidem, si vera feram, si magna rependam.
 'Omnis spes Danaum et coepti fiducia belli
 'Palladis auxiliis semper stetit. Impius ex quo
 'Tydides sed enim scelerumque inventor Ulixes,
 'Fatale adgressi sacrato avellere templo 165
 'Palladium, caesis summae custodibus arcis,
 'Corripuere sacram effigiem, manibusque cruentis
 'Virgineas ausi divae contingere vittas;
 'Ex illo fluere ac retro sublapsa referri
 'Spes Danaum, fractae vires, aversa deae mens. 170
 'Nec dubiis ea signa dedit Tritonia monstros.
 'Vix positum castris simulacrum: arsere coruscae
 'Luminibus flammae arrectis, salsusque per artus
 'Sudor iit, terque ipsa solo (mirabile dictu),
 'Emicuit, parmamque ferens hastamque trementem. 175
 'Extemplo temptanda fuga canit aequora Calchas;
 'Nec posse Argolicis excindi Pergama telis,
 'Omina ni repetant Argis, numenque reducant,
 'Quod pelago et curvis secum avexere carinis.
 'Et nunc, quod patrias vento petiere Mycenae, 180
 'Arma deosque parant comites, pelagoque remenso
 'Improvisi aderunt. Ita digerit omina Calchas.
 'Hanc pro Palladio moniti, pro numine laeso
 'Effigiem statuere, nefas quae triste piaret.
 'Hanc tamen inmensam Calchas attollere molem 185
 'Roboribus textis, caeloque educere iussit,

'Ne recipi portis, aut duci in moenia possit,
 'Neu populum antiqua sub religione tueri.
 'Nam si vestra manus violasset dona Minervae,
 'Tum magnum exitium (quod di prius omen in ipsum 190
 'Convertant!) Priami imperio Phrygibusque futurum:
 'Sin manibus vestris vestram ascendisset in urbem,
 'Ultro Asiam magno Pelopea ad moenia bello
 'Venturam, et nostros ea fata manere nepotes.'
 Talibus insidiis periurique arte Sinonis 195
 Credita res, captique dolis lacrimisque coactis,
 Quos neque Tydides, nec Larissaeus Achilles,
 Non anni domuere decem, non mille carinae.
 'Hic aliud maius miseris multoque tremendum
 Obiciter magis, atque inprovida pectora turbat. 200
 Laocoon, ductus Neptuno sorte sacerdos,
 Sollemnes taurum ingentem mactabat ad aras.
 Ecce autem gemini a Tenedo tranquilla per alta
 (Horresco referens) inmensis orbibus angues
 Incumbunt pelago, pariterque ad litora tendunt; 205
 Pectora quorum inter fluctus arrecta iubaeque
 Sanguineae superant undas; pars cetera pontum
 Pone legit, sinuantque inmensa volumine terga;
 Fit sonitus spumante salo. Iamque arva tenebant,
 Ardentesque oculos suffecti sanguine et igni 210
 Sibila lambebant linguis vibrantibus ora.
 Diffugimus visu exsanguis: illi agmine certo
 Laocoonta petunt. Et primum parva duorum
 Corpora natorum serpens amplexus uterque
 Implicat, et miseros morsu depascitur artus; 215
 Post ipsum, auxilio subeuntem ac tela ferentem,
 Corripiunt, spirisque ligant ingentibus; et iam
 Bis medium amplexi, bis collo squamea circum
 Terga dati, superant capite et cervicibus altis.
 Ille simul manibus tendit divellere nodos, 220
 Perfusus sanie vittas atroque veneno;
 Clamores simul horrendos ad sidera tollit:
 Qualis mugitus, fugit cum saucius aram
 Taurus et incertam excussit cervice securim.
 At gemini lapsu delubra ad summa dracones 225
 Effugiunt, saevaeque petunt Tritonidis arcem,

Sub pedibusque deae, clipeique sub orbe teguntur.
 Tum vero tremefacta novus per pectora cunctis
 Insinuat pavor; et scelus expendisse merentem
 Laocoonta ferunt, sacrum qui cuspidē robur 230
 Laeserit, et tergo sceleratam intorserit hastam.
 Ducendum ad sedes simulacrum, orandaque divae
 Numina conclamant.
 Dividimus muros et moenia pandimus urbis.
 Accingunt omnes operi, pedibusque rotarum 235
 Subiciunt lapsus, et stuppea vincula collo
 Intendunt. Scandit fatalis machina muros,
 Feta armis: pueri circum innuptaeque puellae
 Sacra canunt, funemque manu contingere gaudent.
 Illa subit, mediaeque minans inlabitur urbi. 240
 O patria, o divom domus Ilium, et incluta bello
 Moenia Dardanidum! quater ipso in limine portae
 Substitit, atque utero sonitum quater arma dedere.
 Instamus tamen inmemores caecique furore,
 Et monstrum infelix sacrata sistimus arce. 245
 Tunc etiam fatis aperit Cassandra futuris
 Ora, dei iussu non unquam credita Teucris.
 Nos delubra deum miseri, quibus ultimus esset
 Ille dies, festa velamus fronde per urbem.
 'Vertitur interea caelum, et ruit Oceano nox, 250
 Involvens umbra magna terramque polumque
 Myrmidonumque dolos; fusi per moenia Teucri
 Conticuere; sopor fessos complectitur artus.
 Et iam Argiva phalanx instructis navibus ibat
 A Tenedo tacitae per amica silentia lunae 255
 Litora nota petens, flammās cum regia puppis
 Extulerat, fatisque deum defensūs iniquis,
 Inclusos utero Danaos et pinea furtim
 Laxat claustra Sinon. Illos patefactus ad auras
 Reddit equus, laetique cavo se robore promunt 260
 Thessandrus Sthenelusque duces, et dirus Ulixes,
 Demissum lapsi per funem, Acamasque, Thoasque,
 Pelidesque Neoptolemus, primusque Machaon,
 Et Menelaus, et ipse doli fabricator Epeos.
 Invadunt urbem somno vinoque sepultam; 265
 Caeduntur vigiles, portisque patentibus omnes

Accipiunt socios, atque agmina conscia iungunt.

‘Tempus erat, quo prima quies mortalibus aegris
Incipit, et dono divom gratissima serpit.

In somnis, ecce, ante oculos maestissimus Hector 270

Visus adesse mihi, largosque effundere fletus,

Raptatus bigis, ut quondam, aterque cruento

Pulvere, perque pedes traiectus lora tumentes.

Hei mihi, qualis erat! quantum mutatus ab illo

Hectore, qui redit exuvias indutus Achilli, 275

Vel Danaum Phrygios iaculatus puppibus ignes!

Squalentem barbam, et concretos sanguine crines,

Vulneraque illa gerens, quae circum plurima muros

Accipit patrios. Ulro flens ipse videbar

Compellare virum, et maestas expromere voces: 280

‘O lux Dardaniae, spes o fidissima Teucrum,

‘Quae tantae tenuere morae? quibus Hector ab oris

‘Exspectate venis? ut te post multa tuorum

‘Funera, post varios hominumque urbisque labores

‘Defessi aspicimus! quae causa indigna serenos 285

‘Foedavit voltus? aut cur haec volnera cerno?’

Ille nihil; nec me quaerentem vana moratur:

Sed graviter gemitus imo de pectore ducens,

‘Heu! fuge, nate dea, teque his,’ ait, ‘eripe flammis.

‘Hostis habet muros; ruit alto a culmine Troia. 290

‘Sat patriae Priamoque datum. Si Pergama dextra

‘Defendi possent, etiam hac defensa fuissent.

‘Sacra suosque tibi commendat Troia Penates;

‘Hos cape fatorum comites; his moenia quaere,

‘Magna pererrato statues quae denique pōnto.’ 295

Sic ait, et manibus vittas Vestamque potentem

Aeternumque adytis effert penetralibus ignem.

‘Diverso interea miscentur moenia luctu;

Et magis atque magis, quamquam secreta parentis

Anchisae domus arboribusque oblecta recessit, 300

Clarescunt sonitus, armorumque ingruit horror.

Excutor somno, et summi fastigia tecti

Ascensu supero, atque arrectis auribus adsto;

In segetem veluti cum flamma furentibus Austris

Incidit, aut rapidus montano flumine torrens 305

Sternit agros, sternit sata laeta boumque labores,

Praecipitesque trahit silvas; stupet inscius alto
 Accipiens sonitum saxi de vertice pastor.
 Tum vero manifesta fides, Danaumque patescunt
 Insidiae. Iam Deïphobi dedit ampla ruinam 310
 Volcano superante domus; iam proximus ardet
 Ucalegon; Sigea igni freta lata relucent:
 Exoritur clamorque virum clangorque tubarum.
 Arma amens capio; nec sat rationis in armis;
 Sed glomerare manum bello et concurrere in arcem 315
 Cum sociis ardent animi. Furor iraque mentem
 Praecipitant, pulchrumque mori succurrit in armis.
 'Ecce autem telis Panthus elapsus Achivom,
 Panthus Othryades, arcis Phoebique sacerdos,
 Sacra manu victosque deos parvumque nepotem 320
 Ipse trahit, cursuque amens ad limina tendit.
 'Quo res summa loco, Panthu? quam prendimus arcem?'
 Vix ea fatus eram, gemitu cum talia reddit:
 'Venit summa dies et ineluctabile tempus
 'Dardaniae. Fuimus Troes, fuit Ilium et ingens 325
 'Gloria Teucrorum. Ferus omnia Iuppiter Argos
 'Transtulit: incensa Danaï dominantur in urbe.
 'Arduus armatos mediis in moenibus adstans
 'Fundit equus, victorque Sinon incendia miscet
 'Insultans. Portis alii bipatentibus adsunt, 330
 'Milia quot magnis umquam venere Mycenis;
 'Obsedere alii telis angusta viarum
 'Oppositi; stat ferri acies mucrone corusco
 'Stricta, parata neci; vix primi proelia temptant
 'Portarum vigiles, et caeco Marte resistunt.' 335
 Talibus Othryadae dictis et numine divom
 In flammās et in arma feror, quo tristis Erinys,
 Quo fremitus vocat et sublatus ad aethera clamor.
 Addunt se socios Rhipeus et maximus armis
 Epytus, oblatus per lunam, Hypanisque Dymasque, 340
 Et lateri adglomerant nostro, iuvenisque Coroebus
 Mygdonides. Illis ad Troiam forte diebus
 Venerat, insano Cassandrae incensus amore,
 Et gener auxilium Priamo Phrygibusque ferebat,
 Infelix, qui non sponsae praecepta furentis 345
 Audierit.

Quos ubi confertos audere in proelia vidi,
 Incipio super his: 'Iuvenes, fortissima frustra
 'Pectora, si vobis audentem extrema cupido
 'Certa sequi, quae sit rebus fortuna videtis: 350
 'Excessere omnes, adytis arisque relictis,
 'Di, quibus imperium hoc steterat; succurritis urbi
 'Incensae: moriamur, et in media arma ruamus.
 'Una salus victis nullam sperare salutem.'
 Sic animis iuvenum furor additus. Inde, lupi ceu 355
 Raptores atra in nebula, quos improba ventris
 Exegit caecos rabies, catulique relict
 Faucibus exspectant siccis, per tela, per hostes
 Vadimus haud dubiam in mortem, mediaeque tenemus
 Urbis iter: nox atra cava circumvolat umbra. 360
 Quis cladem illius noctis, quis funera fando
 Explicet, aut possit lacrimis aequare labores?
 Urbs antiqua ruit, multos dominata per annos:
 Plurima perque vias sternuntur inertia passim
 Corpora, perque domos et religiosa deorum 365
 Limina. Nec soli poenas dant sanguine Teucri;
 Quondam etiam victis redit in praecordia virtus,
 Victoresque cadunt Danaï. Crudelis ubique
 Luctus, ubique pavor, et plurima mortis imago.
 'Primus se, Danaum magna comitante caterva, 370
 Androgeos offert nobis, socia agmina credens
 Inscius, atque ultro verbis compellat amicis:
 'Festinate, viri: nam quae tam sera moratur
 'Segnities? alii rapiunt incensa feruntque
 'Pergama: vos celsis nunc primum a navibus itis!' 375
 Dixit; et extemplo—neque enim responsa dabantur
 Fida satis—sensit medios delapsus in hostes.
 Obstipuit, retroque pedem cum voce repressit.
 Improvisum aspris veluti qui sentibus anguem
 Pressit humi nitens, trepidusque repente refugit 380
 Attollentem iras, et caerula colla tumentem:
 Haud secus Androgeos visu tremefactus abibat.
 Inruimus densis et circumfundimur armis,
 Ignarosque loci passim et formidine captos
 Sternimus. Adspirat primo fortuna labori. 385
 Atque hic successu exsultans animisque Coroebus,

'O socii, qua prima,' inquit, 'fortuna salutis
 'Monstrat iter, quaque ostendit se dextra, sequamur:
 'Mutemus clipeos, Danaumque insignia nobis
 'Aptemus. Dolus an virtus, quis in hoste requirat? 390
 'Arma dabunt ipsi.' Sic fatus deinde comantem
 Androgei galeam clipeique insigne decorum
 Induitur, laterique Argivom accommodat ensem.
 Hoc Rhipeus, hoc ipse Dymas, omnisque iuventus
 Laeta facit; spoliis se quisque recentibus arma^t 395
 Vadimus inmixti Danaïs haud numine nostro,
 Multaque per caecam congressi proelia noctem
 Conserimus; multos Danaum demittimus Orco.
 Diffugiunt alii ad naves, et litora cursu
 Fida petunt; pars ingentem formidine turpi 400
 Scandunt rursus equom, et nota conduntur in alvo.
 'Heu nihil invitis fas quemquam fidere divis!
 Ecce trahebatur passis Priameia virgo
 Crinibus a templo Cassandra adytisque Minervae,
 Ad caelum tendens ardentia lumina frustra, 405
 Lumina, nam teneras arcebant vincula palmas.
 Non tulit hanc speciem furiata mente Coroebus,
 Et sese medium iniecit periturus in agmen.
 Consequimur cuncti et densis incurrimus armis.
 Hic primum ex alto delubri culmine telis 410
 Nostrorum obruimur, oriturque miserrima caedes
 Armorum facie et Graiarum errore iubarum.
 Tum Danaï gemitu atque ereptae virginis ira
 Undique collecti invadunt, acerrimus Aïax,
 Et gemini Atridae, Dolopumque exercitus omnis: 415
 Adversi rupto ceu quondam turbine venti
 Configunt, Zephyrusque, Notusque, et laetus Eoïs
 Eurüs equis: stridunt silvae, saevitque tridenti
 Spumeus atque imo Nereus ciet aequora fundo.
 Illi etiam, si quos obscura nocte per umbram 420
 Fudimus insidiis, totaque agitavimus urbe,
 Adparent; primi clipeos mentitaque tela
 Adgnoscunt, atque ora sono discordia signant.
 Illicet obruimur número: primusque Coroebus
 Peneleï dextra Divae armipotentis ad aram 425
 Procumbit; cadit et Rhipeus, iustissimus unus

Qui fuit in Teucris et servantissimus aequi:
 Dis aliter visum. Pereunt Hypanisque Dymasque,
 Confixi a sociis; nec te tua plurima, Panthu,
 Labentem pietas, nec Apollinis infula textit. 430
 Iliaci cineres, et flamma extrema meorum,
 Testor, in occasu vestro nec tela nec ulla
 Vitavisse vices Danaum, et si fata fuissent,
 Ut caderem, meruisse manu. Divellimur inde:
 Iphitus et Pelias mecum; quorum Iphitus aevo 435
 Iam gravior, Pelias et volnere tardus Ulixi;
 Protinus ad sedes Priami clamore vocati.
 Hic vero ingentem pugnam, ceu cetera nusquam
 Bella forent, nulli tota morerentur in urbe,
 Sic Martem indomitum, Danaosque ad tecta ruentes 440
 Cernimus, obsessumque acta testudine limen.
 Haerent parietibus scalae, postesque sub ipsos
 Nituntur gradibus, clipeosque ad tela sinistris
 Protecti obiciunt, prensant fastigia dextris.
 Dardanidae contra turres ac tecta domorum 445
 Culmina convellunt: his se, quando ultima cernunt,
 Extrema iam in morte parant defendere telis;
 Auratasque trabes, veterum decora alta parentum,
 Devolvunt: alii strictis mucronibus imas
 Obsedere fores; has servant agmine denso. 450
 Instaurati animi, regis succurrere tectis,
 Auxilioque levare viros, vimque addere victis.
 'Limen erat caecaeque fores et pervius usus
 Tectorum inter se Priami, postesque relictis
 A tergo, infelix qua se, dum regna manebant, 455
 Saepius Andromache ferre incommitata solebat
 Ad soceros, et avo puerum Astyanacta trahebat.
 Evado ad summi fastigia culminis, unde
 Tela manu miseri iactabant inrita Teucris.
 Turrim in praecipiti stantem summisque sub astra 460
 eductam tectis, unde omnis Troia videri
 Et Danaum solitae naves et Achaica castra,
 Adgressi ferro circum, qua summa labantes
 Iuncturas tabulata dabant, convellimus altis
 Sedibus, inpulimusque: ea lapsa repente ruinam 465
 Cum sonitu trahit, et Danaum super agmina late

Incidit. Ast alii subeunt; nec saxa, nec ullum
Telorum interea cessat. genus.

‘Vestibulum ante ipsum primoque in limine Pyrrhus
Exsultat, telis et luce coruscus aena: 470

Qualis ubi in lucem coluber mala gramina pastus,
Frigida sub terra tumidum quem bruma tegebat,
Nunc positis novus exuviis nitidusque iuventa,
Lubrica convolvit sublato pectore terga
Arduus ad solem, et linguis micat ore trisulcis. 475

Una ingens Periphas et equorum agitator Achillis
Armiger Automedon, una omnis Scyria pubes
Succedunt tecto, et flammās ad culmina iactant.
Ipse inter primos correpta dura bipenni
Limina perrumpit, postesque a cardine vellit 480

Aeratos; iamque excisa trabe firma cavavit
Robora, et ingentem lato dedit ore fenestram.
Adparet domus intus, et atria longa patescunt;
Adparent Priami et veterum penetralia regum,
Armatosque vident stantes in limine primo. 485

‘At domus interior gemitu miseroque tumultu
Miscetur; penitusque cavae plangoribus aedes
Femineis ululant; ferit aurea sidera clamor.
Tum pavidæ tectis matres ingentibus errant,
Amplexæque tenent postes, atque oscula figunt. 490

Instat vi patria Pyrrhus; nec claustra, neque ipsi
Custodes sufferre valent. Labat ariete crebro.
Ianua, et emoti procumbunt cardine postes.
Fit via vi: rumpunt aditus, primosque trucidant
Inmissi Danaï, et late loca milite complent. 495

Non sic, aggeribus ruptis cum spumeus amnis
Exiit, oppositasque evicit gurgite moles,
Fertur in arva furens cumulo, camposque per omnes
Cum stabulis armenta trahit. Vidi ipse furem
Caede Neoptolemum, geminosque in limine Atridas: 500
Vidi Hecubam centumque nurus, Priamumque per aras
Sanguine foedantem quos ipse sacraverat ignes.

Quinquaginta illi thalami, spes tanta nepotum,
Barbarico postes auro spoliisque superbi,
Procubuere: tenent Danaï, qua deficit ignis. 505

‘Forsitan et Priami fuerint quæ fata, requiras.

Urbis uti captae casum convolsaque vidit
 Limina tectorum, et medium in penetralibus hostem,
 Arma diu senior desueta trementibus aevo
 Circumdat nequiquam umeris, et inutile ferrum 510
 Cingitur, ac densos fertur moriturus in hostes.
 Aedibus in mediis nudoque sub aetheris axe
 Ingens ara fuit iuxtaque veterrima laurus,
 Incumbens arae atque umbra complexa penates.
 Hic Hecuba et natae nequiquam altaria circum, 515
 Praecipites atra ceu tempestate columbae,
 Condensae et divom amplexae simulacra sedebant.
 Ipsum autem sumptis Priamum iuvenalibus armis
 Ut vidit, 'Quae mens tam dira, miserrime coniunx,
 'Impulit his cingi telis? aut quo ruis?' inquit. 520
 'Non tali auxilio, nec defensoribus istis
 'Tempus eget; non, si ipse meus nunc adforet Hector.
 'Huc tandem concede; haec ara tuebitur omnes,
 Aut moriere simul.' Sic ore effata recepit
 Ad sese, et sacra longaevom in sede locavit. 525
 'Ecce autem elapsus Pyrrhi de caede Polites,
 Unus natorum Priami, per tela, per hostes
 Porticibus longis fugit, et vacua atria lustrat
 Saucius. Illum ardens infesto vulnere Pyrrhus
 Insequitur, iam iamque manu tenet et premit hasta. 530
 Ut tandem ante oculos evasit et ora parentum,
 Concidit, ac multo vitam cum sanguine fudit.
 Hic Priamus, quamquam in media iam morte tenetur,
 Non tamen abstinuit, nec voci iraeque pepercit.
 'At tibi pro scelere,' exclamat, 'pro talibus ausis, 535
 'Di, si qua est caelo pietas, quae talia curet,
 'Persolvant grates dignas, et praemia reddant
 'Debita, qui nati coram me cernere letum
 'Fecisti, et patrios foedasti funere voltus.
 'At non ille, satum quo te mentiris, Achilles 540
 'Talis in hoste fuit Priamo; sed iura fidemque
 'Supplicis erubuit, corpusque exsanguie sepulcro
 'Reddidit Hectoreum, meque in mea regna remisit.'
 Sic fatus senior, telumque inbelle sine ictu
 Coniecit, rauco quod protinus aere repulsum, 545
 Et summo clipei nequiquam umbone pependit.

Cui Pyrrhus: 'Referes ergo haec, et nuntius ibis
 'Pelidae genitori: illi mea tristia facta
 'Degeneremque Neoptolemum narrare memento.
 'Nunc morere.' Hoc dicens, altaria ad ipsa trementem 550
 Traxit et in multo lapsantem sanguine nati,
 Implicuitque comam laeva, dextraque coruscum
 Extulit ac lateri capulo tenus abdedit ensem.
 Haec finis Priami fatorum; hic exitus illum
 Sorte tulit, Troiam incensam et prolapsa videntem 555
 Pergama, tot quondam populis terrisque superbum
 Regnatorem Asiae. Iacet ingens litore truncus,
 Avolsumque umeris caput, et sine nomine corpus.
 'At me tum primum saevus circumstetit horror.
 Obstipui; subiit cari genitoris imago, 560
 Ut regem aequaeuom crudeli vulnere vidi
 Vitam exhalantem; subiit deserta Creusa,
 Et directa domus, et parvi casus Iuli.
 Respicio, et quae sit me circum copia lustro.
 Deseruere omnes defessi, et corpora saltu 565
 Ad terram misere aut ignibus aegra dedere.
 ['Iamque adeo super unus eram, cum limina Vestae
 Servantem et tacitam secreta in sede latentem
 Tyndarida aspicio; dant clara incendia lucem
 Erranti passimque oculos per cuncta ferenti. 570
 Illa sibi infestos eversa ob Pergama Teucros,
 Et poenas Danaum et deserti coniugis iras
 Praemetuens, Troiae et patriae communis Erinys,
 Abdiderat sese, atque aris invisa sedebat.
 Exarsere ignes animo; subit ira cadentem 575
 Ulcisci patriam, et sceleratas sumere poenas:
 Scilicet haec Spartam incolumis patriasque Mycenae
 Aspiciet, partoque ibit regina triumpho?
 Coniugiumque domumque patres natosque videbit,
 Iliadum turba et Phrygiis comitata ministris? 580
 Occiderit ferro Priamus? Troia arserit igni?
 Dardanium toties sudarit sanguine litus?
 Non ita. Namque, etsi nullum memorabile nomen
 Feminea in poena est nec habet victoria laudem,
 Exstinxisse nefas tamen et sumpsisse merentes 585
 Laudabor poenas, animumque explesse iuvabit

Ultricis flammae, et cineres satiasset meorum.
 Talia iactabam, et furiata mente ferebar.]
 Cum mihi se, non ante oculis tam clara, videndam
 Obtulit, et pura per noctem in luce refulsit 590
 Alma parens, confessa deam, qualisque videri
 Caelicolis et quanta solet; dextraque prehensum
 Continuit, roseoque haec insuper addidit ore:
 'Nate, quis indomitas tantus dolor excitat iras?
 'Quid furis? aut quonam nostri tibi cura recessit? 595
 'Non prius aspicias, ubi fessum aetate parentem
 'Liqueris Anchisen? superet coniunxne Creusa,
 'Ascaniusque puer? quos omnes undique Graiae
 'Circum errant acies, et, ni mea cura resistat,
 'Iam flammae tulerint inimicus et hauserit ensis. 600
 'Non tibi Tyndaridis facies invisa Lacaenae,
 'Culpatusve Paris, divom inclementia, divom,
 'Has evertit opes, sternitque a culmine Troiam.
 'Aspice: namque omnem, quae nunc obducta tuenti
 'Mortales hebetat visus tibi et umida circum 605
 'Caligat, nubem eripiam: tu ne qua parentis
 'Iussa time, neu praeceptis parere recusa.
 'Hic, ubi disiectas moles avolsaque saxis
 'Saxa vides, mixtoque undantem pulvere fumum,
 'Neptunus muros magnoque emota tridenti 610
 'Fundamenta quatit, totamque a sedibus urbem
 'Eruit. Hic Iuno Scaeas saevissima portas
 'Prima tenet, sociumque furens a navibus agmen
 'Ferro accincta vocat.
 'Iam summas arces Tritonia, respice, Pallas 615
 'Insedit, nimbo effulgens et Gorgone saeva.
 'Ipse Pater Danaïs animos viresque secundas
 'Sufficit; ipse deos in Dardana suscitât arma.
 'Eripe, nate, fugam, finemque inpone labori.
 'Nusquam abero, et tutum patrio te limine sistam.' 620
 Dixerat; et spissis noctis se condidit umbris.
 Adparent dirae facies, inimicae Troiae
 Numina magna deum.
 'Tum vero omne mihi visum considerare in ignes
 Ilium, et ex imo verti Neptunia Troia; 625
 Ac veluti summis antiquam in montibus ornum

Cum ferro accisam crebrisque bipennibus instant
 Eruere agricolae certatim; illa usque minatur
 Et tremefacta comam concusso vertice nutat,
 Volneribus donec paulatim evicta supremum 630
 Congemuit traxitque iugis avolsa ruinam.
 Descendo, ac ducente deo flammam inter et hostes
 Expedior; dant tela locum, flammaeque recedunt.
 'Atque ubi iam patriae perventum ad limina sedis
 Antiquasque domos, genitor, quem tollere in altos 635
 Optabam primum montes primumque petebam,
 Abnegat excisa vitam producere Troia,
 Exsiliumpque pati. 'Vos o, quibus integer aevi
 'Sanguis,' ait, 'solidaeque suo stant robore vires,
 'Vos agitate fugam. 640
 'Me si caelicolae voluissent ducere vitam,
 'Has mihi servassent sedes. Satis una superque
 'Vidimus excidia, et captae superavimus urbi.
 'Sic o sic positum adfati discedite corpus.
 'Ipse manu mortem inveniam: miserebitur hostis, 645
 'Exuviasque petet. Facilis iactura sepulcri.
 'Iam pridem invisus divis et inutilis annos
 'Demoror, ex quo me divom pater atque hominum rex
 'Fulminis adflavit ventis, et contigit igni.'
 Talia perstabat memorans, fixusque manebat. 650
 Nos contra effusi lacrimis, coniunxque Creusa
 Ascaniusque omnisque domus, ne vertere secum
 Cuncta pater fatoque urgenti incumbere vellet.
 Abnegat, inceptoque et sedibus haeret in isdem.
 Rursus in arma feror, mortemque miserrimus opto. 655
 Nam quod consilium aut quae iam fortuna dabatur?
 'Mene efferre pedem, genitor, te posse relicto
 'Sperasti? tantumque nefas patrio excidit ore?
 'Si nihil ex tanta superis placet urbe relinqui,
 'Et sedet hoc animo, perituraeque addere Troiae 660
 'Teque tuosque iuvat, patet isti ianua leto,
 'Iamque aderit multo Priami de sanguine Pyrrhus,
 'Gnatum ante ora patris, patrem qui obruncat ad aras.
 'Hoc erat, alma parens, quod me per tela, per ignes
 'Eripis, ut mediis hostem in penetralibus, utque 665
 'Ascanium patremque meum iuxtaque Creusam

‘Alterum in alterius mactatos sanguine cernam?’

‘Arma, viri, ferte arma: vocat lux ultima victos.

‘Reddite me Danaïs; sinite instaurata revisam

‘Proelia. Numquam omnes hodie moriemur inulti.’ 670

‘Hinc ferro accingor rursus, clipeoque sinistram

Insertabam aptans, meque extra tecta ferebam.

Ecce autem complexa pedes in limine coniunx

Haerebat, parvumque patri tendebat Iulum:

‘Si periturus abis, et nos rape in omnia tecum; 675

‘Sin aliquam expertus sumptis spem ponis in armis,

‘Hanc primum tutare domum. Cui parvus Iulus,

‘Cui pater, et coniunx quondam tua dicta relinquit?’

‘Talìa vociferans gemitu tectum omne replebat;

Cum subitum dictuque oritur mirabile monstrum. 680

Namque manus inter maestorumque ora parentum

Ecce levis summo de vertice visus Iuli

Fundere lumen apex, tactuque innoxia molles

Lambere flamma comas, et circum tempora pasci.

Nos pavidi trepidare metu, crinemque flagrantem 685

Excutere, et sanctos restinguere fontibus ignes.

At pater Anchises oculos ad sidera laetus

Extulit, et caelo palmas cum voce tetendit:

‘Iuppiter omnipotens, precibus si flecteris ullis,

‘Aspice nos—hoc tantum—et, si pietate meremur, 690

‘Da deinde auxilium, pater, atque haec omina firma.’

‘Vix ea fatus erat senior, subitoque fragore

Intonuit laevum, et de caelo lapsa per umbras

Stella facem ducens multa cum luce cucurrit.

Illam, summa super labentem culmina tecti, 695

Cernimus Idaea claram se condere silva,

Signantemque vias; tum longo limite sulcus

Dat lucem, et late circum loca sulfure fumant.

Hic vero victus genitor se tollit ad auras,

Adfaturque deos, et sanctum sidus adorat. 700

‘Iam iam nulla mora est; sequor, et qua ducitis, adsum.

‘Di patrii, servate domum, servate nepotem!

‘Vestrum hoc augurium, vestroque in numine Troia est.

‘Cedo equidem, nec, nate, tibi comes ire recuso.’

Dixerat ille; et iam per moenia clarius ignis 705

Auditur, propiusque aestus incendia volvunt.

'Ergo age, care pater, cervici imponere nostrae;
 'Ipse subibo umeris, nec me labor iste gravabit;
 'Quo res cumque cadent, unum et commune periculum,
 'Una salus ambobus erit. Mihi parvus Iulus 710
 'Sit comes, et longe servet vestigia coniunx.
 'Vos, famuli, quae dicam, animis advertite vestris.
 'Est urbe egressis tumulus templumque vetustum
 'Desertae Cereris, iuxtaque antiqua cupressus,
 'Religione patrum multos servata per annos: 715
 'Hanc ex diverso sedem veniemus in unam.
 'Tu, genitor, cape sacra manu patriosque penates:
 'Me, bello e tanto digressum et caede recenti,
 'Attrectare nefas, donec me flumine vivo
 'Abluero.' 720
 Haec fatus, latos umeros subiectaque colla
 Veste super fulvique insternor pelle leonis;
 Succedoque oneri. Dextrae se parvus Iulus
 Implicuit, sequiturque patrem non passibus aequis:
 Pone subit coniunx. Ferimur per opaca locorum; 725
 Et me, quem dudum non ulla iniecta movebant
 Tela, neque adverso glomerati ex agmine Grai,
 Nunc omnes terrent aerae, sonus excitat omnis
 Suspensum et pariter comitique onerique timentem.
 Iamque propinquabam portis, omnemque videbar 730
 Evasisse viam, subito cum creber ad aures
 Visus adesse pedum sonitus, genitorque per umbram
 Prospiciens, 'Nate,' exclamat, 'fuge, nate; propinquant;
 'Ardentes clipeos atque aera micantia cerno.'
 Hic mihi nescio quod trepido male numen amicum 735
 Confusam eripuit mentem. Namque avia cursu
 Dum sequor, et nota excedo regione viarum,
 Heu! misero coniunx fatone erepta Creusa
 Substitit, erravitne via, seu lassa resedit,
 Incertum; nec post oculis est reddita nostris. 740
 Nec prius amissam respexi, animumve reflexi,
 Quam tumulum antiquae Cereris sedemque sacratam
 Venimus: hic demum collectis omnibus una
 Defuit, et comites natumque virumque fefellit.
 Quem non incusavi amens hominumque deorumque? 745
 Aut quid in eversa vidi crudelius urbe?

Ascanium Anchisenque patrem Teucrosque Penates
 Commendo sociis, et curva valle recondo;
 Ipse urbem repeto, et cingor fulgentibus armis.
 Stat casus renovare omnes, omnemque reverti 750
 Per Troiam, et rursus caput obiectare periclis.
 Principio muros obscuraque limina portae,
 Qua gressum extuleram, repeto; et vestigia retro
 Observata sequor per noctem et lumine lustror.
 Horror ubique animos, simul ipsa silentia terrent. 755
 Inde domum, si forte pedem, si forte tulisset,
 Me refero. Inruerant Danaï, et tectum omne tenebant.
 Illicet ignis edax summa ad fastigia vento
 Volvitur; exsuperant flammae; furit aestus ad auras.
 Procedo, et Priami sedes arcemque reviso. 760
 Et iam porticibus vacuis Iunonis asylo
 Custodes lecti Phoenix et dirus Ulixes
 Praedam adservabant. Huc undique Troia gaza
 Incensis erepta adytis mensaeque deorum
 Crateresque auro solidi captivaeque vestis 765
 Congeritur. Pueri et pavidæ longo ordine matres
 Stant circum.
 Ausus quin etiam voces iactare per umbram,
 Implevi clamore vias, maestusque Creusam
 Nequiquam ingeminans iterumque iterumque vocavi. 770
 Quaerenti et tectis urbis sine fine furenti
 Infelix simulacrum atque ipsius umbra Creusae
 Visa mihi ante oculos, et nota maior imago.
 Obstipui, steteruntque comae, et vox faucibus haesit.
 Tum sic adfari, et curas his demere dictis: 775
 'Quid tantum insano iuvat indulgere dolori,
 'O dulcis coniunx? non haec sine numine divom
 'Eveniunt: nec te hinc comitem asportare Creusam
 'Fas aut ille sinit superi regnator Olympi.
 'Longa tibi exsilia, et vastum maris aequor arandum: 780
 'Et terram Hesperiam venies, ubi Lydius arva
 'Inter opima virum leni fluit agmine Thybris;
 'Illic res laetae regnumque et regia coniunx
 'Parta tibi; lacrimas dilectae pelle Creusae.
 'Non ego Myrmidonum sedes Dolopumve superbas 785
 'Aspiciam, aut Graï servitum matribus ibo,

‘Dardanis, et divae Veneris nurus:

‘Sed me magna deum genetrix his detinet oris.

‘Iamque vale, et nati serva communis amorem.’

Haec ubi dicta dedit, lacrimantem et multa volentem 790

Dicere deseruit, tenuesque recessit in auras.

Ter conatus ibi collo dare bracchia circum;

Ter frustra comprehensa manus effugit imago,

Par levibus ventis, volucrique simillima somno.

Sic demum socios consumpta nocte reviso.

795

‘Atque hic ingentem comitum adfluxisse novorum

Invenio admirans numerum, matresque virosque,

Collectam exsilio pubem, miserabile vulgus.

Undique convenere, animis opibusque parati,

In quascumque velim pelago deducere terras.

800

Iamque iugis summae surgebat Lucifer Idae,

Ducebatque diem; Danaïque obsessa tenebant

Limina portarum, nec spes opis ulla dabatur:

Cessi, et sublato montes genitore petivi.’

NOTES.

[1—20. Aeneas begins the tale : 'a tale of woe, O queen, to me : yet if you bid me I will attempt it. The Greeks built, after many defeats, a wooden horse, with warriors hidden within'.]

1. *intentique ora tenebant*, 'and fixed their rapt gaze upon him', *intenti* expressing perhaps the attention of the mind, *ora tenebant* the fixed gaze. The whole expression is however perhaps only a variation for *intenta ora tenebant*.

4. *ut*, 'how', depending loosely but naturally on *renovare dolorem*. He renewed his grief *by telling* how &c.

lamentabile regnum, 'the woeful realm', woeful, that is, in its fate.

5. *Danai*, 'the Greeks', one of the Homeric names for the Greek host who attacked Troy. Danaus was the mythical king of Argos, and the name meant the Argives originally.

6. *quorum pars magna fui*, 'wherein I took great part', only the Latin is the more forcible expression. The meaning is that he was a main figure in the events.

7. *Myrmidones*, in Homer the tribe of whom Achilles was leader.

Dolopes, the soldiers of Neoptolemus or Pyrrhus son of Achilles.

duri Ulixi, 'the patient Ulysses', one of the Homeric epithets for him: he bore ten years' war and ten years' wanderings. Observe the irregular gen. *Ulixi* from nom. *Ulixes*. So we find *Achilli*, 275.

8. *temperet*, 'could refrain', simple conditional.

caelo might be 'over the sky', local abl. in Vergil's manner without preposition: but perhaps it is better to take it 'from heaven'; i.e. the night is falling from the height of heaven, to the ocean where it disappears: the night is passing away.

11. 'And briefly to hear of Troy's last agony': *breviter* is the narrator's modesty: the tale lasts through the whole book.

13. *repulsi*, 'foiled.'

15. *instar montis*, common poetic exaggeration, as when the shrine of Apollo (VI. 43) 'has a hundred broad passages': or Allecto the Fury (VII. 337) has 'a thousand names'.

equom; according to the best spelling the Romans seem to have objected in many words to two u's running. Hence we have *equom*, *divom*, *alvom*, *voltus*, *volnus*, &c.

16. *secta abiete*, 'with planks of pine'. In 112 he speaks of the horse as made of 'maple beams' and in 186 of oak: a natural poetic variation. He means 'wood': but it is his manner to particularise, even if he forgets next time and particularises another tree.

17. *votum*, 'a votive offering'.

18. *delecta...sortiti* may be taken of *two* processes, selecting first the best, then choosing by lot: but it is more probable the poet only means to express the one selection by lot. 'Herein chosen warriors drawn by lots in secret they hide, within the dark flank'.

19. *caeco lateri*, Vergil's common dative of the recipient, where in prose we should have a preposition. Compare such phrases as *truncumque reliquit arenae*, *proiecit fluvio*, *facilis descensus Averno*, and in this book *pelago praecipitare*, *ventura desuper urbi*, *demisere neci, caelo educere*.

[21—39. The Greeks leave Troy and go to Tenedos. We think they are gone, we go out and view the camp. Some bid bring in the horse: Capys and the wisest dissuade.]

21. *Tenedos*, an island off the coast of Troas.

22. *dives opum*, gen. of respect, common after adjectives expressing fullness or emptiness: and in Vergil common after a great variety of adjectives, in imitation of the Greek.

25. *vento petiisse Mycenae*, 'had sailed before the wind for Mycenae', i.e. had gone home, for Agamemnon the leader of the host was king of Mycenae. *vento*, abl. instr.

26. *Teucra*, 'the Trojan land', so called from Teucer, the old mythical king of the place.

The sound of the spondaic line is effective, as of the lifting of a heavy weight.

27. *Dorica*, the Peloponnesians came of *Doric* Greek race, and so this is one of the numerous names for the Greek army, Achivi, Argolici, Argivi, Danai, Dorici, Pelasgi, Graii.

29. *tendebat*, 'encamped', a technical use of the word (lit. 'stretch' the tent): usually it has acc. after it; but here it is used intrans.

The narrative is terse and vivid: the Trojans are pointing out to one another the famous spots.

30. *classibus hic locus*, 'here the ships were beached'.

32. *Thymoetes*, a Trojan whose wife and child had been put to death by Priam, in consequence of an oracle. This explains *dolo*: his guile was to get in the horse which he suspected and so revenge himself on Priam.

33. *duci...hortatur*, 'bids it be led within the walls', the poetical construction with *infin.* instead of the strict idiom with *ut* and subj. So V. uses inf. with *adigo*, *adorior*, *impero*, *insto*, *moneo*, *oro*, *posco*, *suadeo*. So *impello* 55, 520, *hortor* 74, *insto* 627.

34. *ferebant*, intr., 'were tending', 'were leading'. So we have in prose '*mea fert opinio*', '*vestra voluntas fert*', '*si occasio tulerit*' &c.: so 94.

35. *melior sententia*, 'wiser counsel', as it turned out when too late.

36. *pelago praecipitare*, Vergilian dative of recipient, instead of *in pelagus*. See note on 19.

insidias et dona, 'treachery and guileful gifts'; such combinations of abstract and concrete are a favourite device of Vergil: so *caestus artem-que* v. 484: *sedem et secreta* VIII. 463: *ferro et arte* ib. 463.

38. *temptare*, 'probe'.

[40—76. Laocoon entreats the citizens to distrust the Greeks, and hurls a spear at the horse. Suddenly some shepherds appear with a Greek prisoner, and a crowd round him. He looks wildly round him and says, 'The Greeks cast me out and the Trojans demand my blood'. We bid him tell his tale.]

41. *Laocoon*. Son of Priam and Hecuba (king and queen of Troy), priest of Apollo.

44. *sic notus Ulixes?* 'is it thus ye know Ulixes?' i.e. don't you know him better than that, to place such blind confidence in him? (S. Paul uses a similar phrase 'we have *not so learned* Christ'.)

47. *ventura desuper urbi*, 'and to descend upon our city'; *urbi* the personal dat., see 19.

49. One of Vergil's most famous lines. The suspicion of an enemy's gifts or kindness is so natural that the epigram has been quoted again and again in all ages.

51. *feri curvam compagibus alvom*, artificial phrase, after Vergil's manner. We should say 'the joints of the monster's rounded belly'.

52. *uteroque recusso*, if the *re-cusso* means anything more than 'struck', the *re-* must apply to the echo, and then the word *recussus* is really transferred from the sound to the *uterus*.

53. 'The hollow vault re-echoed with a moan', a fine line, of very expressive sound. The repetition *cavae cavernae* is of course intentional.

54. *et, si fata deum, si mens non laeva fuisset*. The rhythm surely requires that the line shall be taken thus: 'and had not the fates of the gods, and our minds, been amiss', the word *laevus* applying to the two substantives in slightly different senses (the figure called *zeugma*), 'unpropitious' fates and 'misguided' minds. The predicate, as commonly in *zeugma*, suits the latter word better than the earlier.

[It might be *mens deum*: but that would be mere repetition of *fata*. Others take it: 'and had not the fates *been so*, had not our minds been foolish', a very harsh and surely impossible construction. Others again (C. W.) 'had fate so willed (*si fata fuissent*), had our mind been wise' (*non laeva*), which is hardly less harsh.]

55. *impulerat*, 'he had driven us'. This substitution of (imperf. or) pluperf. indic. for plup. subj. is a common poetical device: it represents the thing which *very nearly happened* as though it had quite happened.

So 'me truncus...sustulerat nisi Faunus ictum dextra levasset' Hor. and imperf. 'tuta tenebam ni gens invasisset' *Aen.* VI. 358.

foedare, 'to ravage', 'make havoc of', commonly used of warfare and the sword. For the infin. after *impello* see line 33.

56. *stares*, imperf. subj. used always of a condition *which is excluded by facts*. 'Troy thou hadst yet been standing'. [*stares...maneres* is the best supported reading: others read *staret...maneres*. The change to 2nd pers. is not unnatural, e.g. III. 118 *taurum Neptuno, taurum tibi pulcher Apollo*. But *stares...maneres* is a finer sound.]

57. *manus revinctum*, 'with his hands bound behind him'. The use of acc. after pass. part. is very widely extended in the Augustan poets, no doubt in imitation of Greek. It is sometimes like the Greek middle perfect (e.g. *προβεβλημένος τὴν ἀσπίδα* 'having put his shield before him'), sometimes, as here, like the passive (e.g. *ἐπιτετραμμένος τὴν ἀρχήν*): so *os impressa toro, curru subiuncta leones, caudas utero commissa*, &c. and in this book *squamea circum terga dati* 218, *perque pedes traiectus lora* 273.

60. *strueret*, 'accomplish': unusual word after V.'s manner.

61. *animi*, prob. survival of the locative use, meaning 'in mind': it comes so often after verbs, where the gen. would be out of place.

62. *versare dolos*, 'to practise his wiles', 'to compass his guile', i.e. to try and to succeed.

65. 'From the guilt of one learn all the race'.

68. *circumspectit*. The spondaic ending is effective: it somehow seems to suggest the hopeless glance.

71. *super*, adverbial, 'moreover'.

72. *insensus*, from *fen-* 'strike', is properly used of weapons, 'struck at', 'aimed at'. So of people 'hostile', 'threatening': here perhaps the weapons were actually aimed at him: see next line *compressus et omnis impetus*.

poenas cum sanguine, 'vengeance with my blood', the two demands being one, viewed from two aspects. For such abstr. and concr. mixed see 36.

74. *impetus*, 'our violence'.

The next passage may be stopped in various ways, e.g. at *fari* (C.), at *memoret* (old edd.), or as in our text at *ferat* (Heyne, Goss., &c.). The latter is much the simplest and smoothest.

cretus, 'sprung': several intrans. verbs have in poetry and old Latin these participles not passive, as *suetus*, *placitus*.

75. *memoret*, 'let him tell', jussive subj. depending on *hortamur*: it is in fact a repetition of *fari* in another form.

quidve ferat, 'or what he offers' as advantage or advice to us.

quae sit fiducia capto, 'what confidence our captive has', i.e. what he relies on that he has come into our hands (*ultro obtulerat* 59): what good he can do us to ensure his safety.

76. This line is absent from many MSS. and Servius does not notice it: it occurs III. 612, from which it may have been transferred. And though it suits the passage very well, and is quite likely to have been repeated by V. in book III. from this place, still it seems rather odd that Sinon should 'lay aside fear' here, and be *pavitanus* line 107.

[77—144. Sinon's story: he was a Greek, and comrade of Palamedes, who was slain through envy of Ulysses: Sinon swore vengeance, and roused the hatred of Ulysses. The Greeks, delayed and alarmed at Troy by storms, sent to ask the oracle, who ordered a human sacrifice: Calchas at Ulysses' bidding named Sinon, who fled and hid from the Greeks.]

77. *fuert quodcumque*, 'whate'er shall come of it'. The other int. 'whatever it may have been' is possible, but less forcible.

78. Observe the emphatic position of *vera*: last in the sentence and first in the line. *Argolica*, 'Greek', see 27.

80. *improba*, 'in her malice': adj. deferred, because its applicability is to the action *mendacem finget*.

81. *aliquid...nomen*, &c., lit. 'if any name of P. has reached', i.e. 'if at all the name has reached thy ears'. So I. 181 *Anthea si quem...videat*, 'if perchance he should see Antheus anywhere'. This strained usage of *quis* and *aliquis* is something like the poet's adverbial use of *multus*, *medius*, and other adj. [Compare English playful use of *no*: e.g. 'I went to see Smith: but no Smith could be found'.]

82. *Belidae Palamedis*. 'Palamedes son of Belus' [i.e. descendant of Belus], a Euboic Greek, not mentioned in Homer. In the later stories he is a man of craft even greater than Ulysses, who discovered the madness of the latter to be feigned, and forced him to the war. Ulysses in vengeance charged him with treachery, and proved it by finding gold (which he Ulysses had buried) in his tent.

83. *falsa sub proditione*, 'falsely charged', *proditio* being the information. [C. has thus explained it: the old int. 'under false charge of treachery' is plainly wrong: it cannot be got out of the Latin words.]

Pelasgi, used for 'Greek' simply: the Greek poets call Argos Πηλαγία. The real Pelasgi were an old race once widely spread in Greece, of which in historic times only a few scattered remnants were left.

84. Notice the strange rhythm, with repeated emphasis on *in-*, suggesting a kind of horror at the injustice.

vetabat, 'forbade', i.e. advised them against fighting.

85. *neci*, 19.

cassum lumine, 'bereft of light', fanciful phrase for 'dead' borrowed from Lucretius. So *aethere cassis* XI. 104. *Cassus* is an old word for 'void' prob. connected with *cav-*.

87. *pauper*: his father's poverty accounts for his going forth to seek his fortune, and for his friendlessness when Palamedes was dead.

88. *regno incolumis*, 'safe in his realm', i.e. not fallen from his high estate. The abl. is abl. of place or respect. *vigebat*, 'was potent'.

89. *consiliis*: as often, there is another reading *conciiliis*. The general sense is the same.

90. *pellax*, 'deceitful'. Lucr. has a subst. *pellacia* (*placidi pellicia ponti* II. 559, V. 1004) which he connects perhaps rightly with *pellicio*.

92. *afflictus*, 'sore-stricken'.

94. *fors si qua tulisset*, 'should any chance so come to pass', *fero* as in the phrases quoted 34. The tense is the regular oratio obliqua of *si fors tulerit*, 'should chance occur'. So 136, 189.

95. *Argos*, as often for Greece. The word is treated as if it was a Latin word, acc. from *Argi*: the nom. however is not found.

97. *labes*, 'taint', 'blot' of evil. Others take it 'first fall of evil', a sense which the word had originally, and in which Lucret. uses it: but the other is the common classical sense: the sense in which V. uses it, VI. 746: and gives a more satisfactory meaning.

hinc might mean 'henceforth' as C.: but it is simpler to render it 'hence', i.e. from this cause or beginning, and it suits better with the first clause.

99. *quaerere conscius arma*, 'seek aid by secret plot', lit. 'as a conspirator' (C., K., W.). Others (G.) take it 'seek arms, conscious of his guilt', i.e. seeking means to destroy his enemy because he knew he had wronged him. But the sense is not so natural.

The infinitives are the historic infin. as it is called: which, expressing the act simply with no idea of time, is naturally used of *habitual* or *repeated* acts (as here): of *confused* or *rapid* incidents: or of *feelings* with no definite end or beginning.

100. *nec requievit enim*, 'nor indeed did he rest', *enim* being used in its old sense as a demonstrative particle: compare X. 874 Aeneas *adgnovit enim*: VI. 317 Aeneas *miratus enim*: Plaut. *Cas.* 2. 4. 2 *Te uxor tua aiebat me vocare...Ego enim vocari iussi*. 'I did indeed order...'

Calchas is the priest and soothsayer of the Greeks.

ministro, i.e. by his aid. Here Sinon breaks off effectively, as though all such narrative was useless: but he has roused their curiosity.

101. *sed...autem* is noticeable; it comes in Plautus and Terence, and is a repetition belonging to the idiom of ordinary speech.

102. *uno ordine habetis*, 'esteem alike' (lit. in one rank). *Achivos*, 'Greeks', 29.

103. *id*, 'that', i.e. 'the name of Greek'.

iamdudum sumite poenas, 'take your vengeance too long delayed', *iamdudum* properly meaning 'this long while' and being used of the past. This use with imper. we find in Ovid: *utere iamdudum*, *Met.* XIII. 457, XI. 482. It properly means 'do what you ought to have done long ago' and so might be translated 'instantly'.

104. *Ithacus*, Ulysses who was king of the island Ithaca, off the W. coast of Greece.

107. *prosequor*, properly 'to accompany', 'escort': here 'to continue'.

109. *moliri*, 'to plan' or 'prepare': used commonly in V. of anything done with effort. Thus *hurling*, '*moliri fulmina*' G. 1. 329: *hewing*, '*moliri bipennem*' G. IV. 331: *driving*, '*molitur habenas*' A. XII. 327.

112. *acernis*. See 16.

114. *scilantem*, 'inquiring', a variation for 'to inquire' *scitatum*, which some read here. It is quite in Vergil's manner to use the unusual participle instead of the supine.

116. Referring of course to the sacrifice of Iphigenia, which Artemis the goddess demanded of Agamemnon her father, before she would consent to give favourable winds to the fleet, to sail for Troy.

118. *litandum*, 'god's favour must be won'. *litare* is to make a successful offering.

121. 'Through their frame ran a shudder—[they doubted] whom the fates threaten, whom Apollo summons'. The indirect questions *parent*, *poscat*, depend loosely but naturally on *tremor*.

parent, 'are preparing it', i.e. 'the sacrifice, the death'.

123. 'What means this will of the gods': *numina*, 'will' or 'command'.

124. *canebant* used of repetition, esp. prophetic repetition, 'boded'.

125. *artificis scelus*, 'the schemer's guile'.

et taciti, i.e. 'and others in silence' or 'at other times in silence'.

126. *tectus*, 'hidden', i.e. 'dark', 'mysterious': or perhaps more simply 'holding back'.

129. *composito rumpit vocem*, 'uttered the planned word': an effective phrase; for *vix tandem* represents the reluctance of Calchas, *composito* shews it to be feigned.

131. Notice the *accumulated* expression *conversa tulere*, 'turned and heaped' on one man's head. Similar expressions are *fixum sedet*, *sublapsa referri*, *advecta subibat*, *deceptam morte fefellit*. So line 300, 568, 629, 736.

133. Coarse meal mixed with salt was sprinkled on the victim's head.

136. *delitui dum vela darent si forte dedissent*. There has been needless trouble about this line owing to not seeing that *dum vela darent si forte dedissent* expresses the purpose and thought of the hiding man, and is therefore practically *oratio obliqua*. His thought was 'I will hide... *dum vela dent si forte dederint*' 'till they sail, if perchance they do sail' (*dederint* being the natural tense, see 94), and these verbs after the past *delitui* become rightly and naturally *darent* and *dedissent*.

139. *quos...poenas...reposit*, 'of whom they will demand punishment', the regular double accusative after verbs of *asking*.

et might be simply 'both' with the other *et* 'and': in that case the order is a little loose, as *quos* only belongs to the first clause: but perhaps it is more forcible to take *et* 'even': i.e. not merely shall I see them no more but they will perhaps even be slain on my account. [The other reading *ad* for *et* is a mere correction to make it easier.]

141. *quod*, 'wherefore'.

142. i.e. *per fidem, si qua est*, &c. The accus. is attracted into the subj. of the next clause.

quae restet consecutive or generic use of *quae*, 'if there is any remaining', 'any such as remains'.

143. *fides* is used in an idiomatic and peculiar sense: there is an *obligation* or *claim* on the powerful to help the miserable, and so the suppliant calls on the *fides* ('honour', 'truth') of the gods or the strong. [In this way *fides* comes sometimes to be used almost for *aid*, *protection*.] 'If there is any unsullied truth left anywhere among mankind'.

144. *non digna*, 'undeserved' as often.

[145—194. They ask him about the wooden horse: he with solemn adjuration explains that Pallas was offended, and shewed her wrath by portents. They therefore built the huge horse as expiation, and made it so large that the Trojans might not admit it. For if they did, then Asia would conquer Greece.]

145. *ultra*, 'beside': i.e. going 'further' than he had asked. This is the natural, and simplest, meaning of *ultra*.

150. *quis auctor*, 'who prompted it'. *auctor* is the 'backer' or 'supporter' of an action rather than the *author*: though sometimes the two things are the same.

151. *quae religio*, &c., 'what god to please? what engine of war?' He doubts between two possible explanations. *religio* properly 'obligation' is used of anything that you are *bound* (by the gods) to do or avoid.

154. 'The everlasting fires' are the sun and stars.

155. 'The impious swords' he calls them because the death he had escaped was brought about by *wickedness* (according to his lying tale).

157. *sacrata resolvere iura*, 'to break my sworn bond', i.e. his oaths of fealty as a soldier. Vergil is thinking of the *sacramentum* or military oath, introducing as often the Roman customs into the heroic times and life.

159. *patriae*. It is rather tempting to take this dative 'nor am I bound to my country by any laws': but this is hardly Latin. And the same general sense is obtained by taking it gen. as Vergil no doubt meant.

160. *promissis maneat*, 'abide by thy promise', lit. 'in thy promise'. *promissis* is abl., of place, as we see from the double usage in prose, *stare sententia*, and *stare in sententia*. So we find *stare decreto*, *consilii*, *conventis*, &c.

163. *auxiliis semper stetit*, 'ever rested on the help of Pallas' (LL), *auxiliis* being local abl., lit. 'stood in the aid'. [C. takes it 'stood firm by the aid', *auxiliis* instrumental abl. This would do if the nom. were the *fortunes*, the *power*, &c.: but is less likely with *spes* and *fiducia*.]

164. *Tydidēs* is Diomedes son of Tydeus. The story of the Palladium or image of Pallas is apparently a late tale, and very variously told. Here it is simply that these two Greeks scaled the citadel and stole the image. The reason (which he omits or presupposes) was that the citadel was not to be taken as long as the Palladium was there.

sed enim, 'but indeed', 'however'. Vergil often has it late in the sentence, *progeniem sed enim duci* I. 19; *magnum reginae sed enim miseratus amorem* VI. 28.

165. *adgressi avellere*, 'entered to tear away'. For inf. see 33.

169. *fluere ac retro sublapsa referri*, 'ebbed and fell slowly back'. For inf. see 99; for accumulated expression, see 131.

171. *ea signa*, by a common Latin idiom 'signs of that'. So *hac metu*, 'by fear of this': *hic terror omnes convertit*, 'fear of this', Liv. X.

13: *quae pars maior erit eo stabitur consilio*, 'their plan', Liv. VII. 35.

Tritonia, the Homeric *Τριτογεία*, name for Pallas or Minerva, of doubtful origin.

173. *luminibus arrectis*, 'lifted eyes', strange and vivid phrase.

175. *emicuit*, 'started'.

177. *Pergama*, the citadel of Troy.

178—9. As they stand these lines mean '[Troy could not be taken] unless they seek new omens from Argos, and fetch back the god which they carried off over the sea in curved ships'. According to the most natural meaning, the Greeks must have sent or taken the Palladium from Troy to Greece, and now find that they cannot take Troy without it. It is true that this is nowhere directly said, and has to be inferred: but Vergil's narratives are often told incidentally; and all other suggestions [such as that *numen* means 'divine favour' as C., or to strike out 179 as G.] are unsatisfactory.

omina repetere suggests the custom of Roman generals, if anything adverse occurred, to return to Rome and take the auspices afresh; then

return to camp. It is a constant aim of Vergil to give dignity to Roman life by putting back customs into the heroic times.

180. *quod...petiere Mycenae*, 'in that they have sailed for Mycenae', *quod* in its common sense 'as to the fact that'. *Mycenae* the city of king Agamemnon.

182. *digerit omina*, 'orders the signs', Vergilian and unusual for 'interprets the omens'.

186. *caelo educere*, 'to raise to heaven', for the prose *in caelum*, see 19.

188. *antiqua sub religione*, 'beneath the shelter of the ancient sanctity', as the Palladium had been their old worship.

189. *violasset*, we should say 'should harm': it is oblique for *violaverit*, like *tulisset* 94, *dedissent* 136.

191. *Phrygibus*, common name for Trojans.

193 sqq. 'Asia should assail the walls of Pelops with fierce war, and that dread fate awaits our sons'.

ultra as commonly of something *further* than you expect, than the occasion warrants, &c. So often of *speaking first*, *ultra adfari*; and here of *offensive warfare*, as opposed to the old defensive.

Asia is a large imaginative phrase for Troy.

Pelopea, from Pelops, ancestor of the royal race of Mycenae, who gave his name to the Peloponnesus. So here it means 'the Argive cities'.

[195—249. Laocoon and his sons attacked and slain by two snakes, who then escape and hide under the protection of Pallas. Terrified by this we resolve to bring in the horse; it is led up with song and dance into the citadel.]

197. *Larissaeus*, from Larissa in Thessaly, where Achilles' kingdom of Phthia was.

198. Notice the fine stately sound of this line.

201. *ductus*, 'drawn', properly of the lot, transferred by a common poetic refinement to the man. So we speak of a man being 'drawn' in a conscription.

202. *sollemnes*, 'wonted': a common religious word of a regularly recurring duty or celebration.

206. *iubae sanguineae*, 'blood-red crests', evidently supernatural snakes.

208. *immensa volumine terga*, 'the back's endless coil', only the phrase is varied in V.'s manner: *volumine* abl. of respect, depending on *immensa*.

209. *fit sonitus spumante salo*: the sound is descriptive of the thing: 'the salt sea foams and splashes'.

210. *suffecti*, 'tinged', 'suffused', an old sense like that of *inficio*: quite a natural meaning though not common.

212. *agmine certo*, 'with unswerving course', literally 'line', appropriate to the movement of a *long-trailing* beast like a snake.

213. *Laocoonta*, Greek acc.

216. *auxilio*, 'to aid': so *venturum excidio* I. 22: Caesar *subsidio profectus est* (Cic. *Phil.* v. 17): *cohortes castris praesidio relinquit* (Caes. *B. G.* vii. 60). It is a dative of the *purpose* or *contemplated end*, and is closely allied to the predicative dative.

217. Notice the expressive rhythm—almost writhing.

218. *bis collo...dati*, 'their scaly backs twice wound around his neck', the construction being the Greek acc. and passive (or middle) explained on line 57. The active constr. is *circumdare terga collo* and the cases are kept unaltered in the pass.

223. *qualis mugitus*, the verb is easily supplied. Others read it as *quales*, i.e. *tollit*.

224. *incertam securim*, 'the unsteady axe'. The suggestion of the simile is the horror and despair, and the strength, of the doomed victim.

227. *deae*, this suggests a statue standing alone (on the *arx*) with round shield held out (*clipei orbe*): like the Athena Promachos at Athens.

229. *insinuat*, 'steals', 'thrills': Verg. uses many such transitive verbs as intransitive, e.g. *verto*, *volvo*, *præcipito*, *fero*, *pono*, *sisto*, *iungo*, &c.

scelus expendisse merentem, 'duly paid for his guilt'.

230. *sacrum robur* is the horse.

231. *qui laeserit*, *qui* causal, 'in that he struck'. So again 346.

234. *muri* are the 'walls', *moenia* the 'buildings' or 'fortress' of the city. C. quotes aptly *moenia circumdata muro*, VI. 549.

235. *accingunt*, intransitive, see 229: 'gird for the work', set to work.

rotarum lapsus, artificial abstract for 'gliding wheels', so *minae murorum*, IV. 88, for 'threatening walls'.

236. 'To stretch hempen bands upon its neck' is Vergilian for 'to tie a rope'.

238. Observe the irony of the situation, and how effectively it is told. The gloomy and impressive line *scandit fatalis machina muros*: the youth and beauty singing unconscious round it; the entrance of the threatening monster. It is followed by the beautiful and strangely pathetic outburst 'o patria, o divom domus', &c.

242. The stoppage on the threshold was felt, by an old widespread superstition, to be itself a bad omen.

244. 'We press on unheeding, blind in our frenzy, and plant the ill-omened thing in our hallowed keep'.

246. *fatis futuris*, 'with prophecies', abl. of the instr. or circumstance. [This is more natural than the dative, which is also possible.]

247. *non unquam credita Teucris*, 'ne'er believed by Trojans', according to Aeschylus' version (*Agam.* 1210), because Cassandra had vowed love to Apollo and then deceived him: *ἔπειθ' οὐδὲν οὐδὲν ὡς τὰδ' ἤμπλακον*.

Teucris, dat. after passive, in imitation of Greek. So *Græci imperdita*, *nihil tibi relictum*, &c. It is called the dative of the agent.

248. *quibus ultimus esset ille dies*, 'though that was our last day', concessive use of subjunctive with *qui*, e.g. *non affuisti qui semper solitus esses*, Cic. *Am.* 7.

[250—267. Night comes on: the fleet sails from Tenedos: the sign is given: the horse is unbarred by Sinon: the armed men step out, slay the guards, and let in their comrades.]

250. *vertitur*, 'turns', i.e. westward: the whole sky seems to move.

ruit, 'hastens', i.e. up from the sea, *Oceano* being ablative.

251. Observe the solemn spondees.

255. 'Through the friendly silence of the still moon', a beautiful line describing the quiet calm voyage with the moon to light them.

257. *extulerat*, momentary pluperf. 'forthwith uplifted'.

The indicative is rightly used after *cum*, because *cum* is here purely relative=*quo tempore*, the principal clause which contains the time going first.

The flame was of course the signal from the fleet to Sinon to unbar the horse: which he forthwith does.

iniquis, 'hard', 'cruel', to us the Trojans.

258. 'Sets free the Greeks prisoned in its womb and stealthily unbars the pinewood doors', *laxo* being used in a strained sense with *Danaos* and a natural one with its own subst. *claustra*. Another example of zeugma (54), a figure which is always explained by the order of the words.

261—2. *Sthenelus* and *Thoas* are from the *Iliad*: the other names in these two lines are either from other versions of the tale, or are invented.

263. *Neoptolemus*, son of Achilles, whose father was *Peleus*, hence Pelides.

primus: if this means, as it seems it do, that Machaon came first out of the horse, it is strange that he is mentioned so late. Perhaps his rank as the son of a god (*Aesculapius*) made Vergil put in the word *primus*, though as a warrior he was of no importance.

Machaon, the great physician, son of the healing god, is mentioned in the *Iliad* (II. 729) and *Epeos* in the *Odyssey*. The secondary characters V. introduces according to his own fancy; the names come largely out of Homer.

267. *agmina conscia iungunt*, 'join their confederate bands', i.e. those outside with those inside.

[268—297. Hector appeared, mangled and foul with the dragging of the chariot: he bid me depart and gave me the 'sacred things' of Troy.]

268. *aegris*, 'afflicted', 'poor mortals': a touch of Vergil's constitutional melancholy: at the bottom of his heart he feels, like so many others of the highest minds, the sorrowfulness of human life.

269. 'Stealing, by the gods' grace, upon them, a welcome boon'.

272. *raptatus bigis*. In Hom. XXII. we are told that Achilles tied the body of Hector to his chariot and dragged him to the ships. In the story which V. follows (*Aen.* I. 483) he is dragged three times round the walls.

273. *traiectus lora*, 'with the thongs passed through', the strictly passive form of the construction explained on 57.

275. *exuvias indutus Achilli*, i.e. after slaying Patroclus who was clad in the borrowed arms of his friend Achilles.

Notice the accus. *exuvias* after passive *indutus*; really another instance of constr. explained 57.

Notice also *Achilli*, varied form of gen. *Achillis*, as though from another declension. See note on line 7.

276. *iaculatus ignes*, 'after hurling fire', told *Iliad* XVII. 122. The thought here is no doubt suggested by *Il.* XXII. 373, when the Greeks mock the dead Hector, and say 'Verily Hector is not so hard to lay hands on as when he burnt our ships'.

277. *concretos*, 'matted'.

278. *volnera*: the Greeks stabbed his dead body in spite: 'no one passed him without a wound' says Homer, XXII. 371.

279. *ultro*, 'first' I spake to him; see 193.

280. *expromo* describes the effort: 'fetched' or 'drew'.

283. *expectate*, vocative for nom. by attraction to the 2nd person. So IX. 485 'canibus date praeda Latinis alitibusque iaces': XII. 947 'Tunc hinc spoliis indute meorum eripiare': and the common *macte esto* is explained on the same principle.

ut is an exclamation, 'how!'

Nothing shews the art of Vergil better than a comparison of this beautiful and effective passage with the rough lines of Ennius from which it is imitated, 'o lux Troiae, germane Hector! [Paris is bewailing] quid ita, cum tuo lacerato corpore miser?'

291. The simplest meaning is the best: 'If any hand could have saved Troy, even mine would have saved it': '*even*', because he had failed, and was now such a shattered object. The other meaning of *etiam* will do, but it is not quite so natural: 'mine also would have saved it', i.e. mine as well as yours.

293. *sacra*, 'the holy things', are explained below 296. *Penates* are the whole of the deities who presided over the household, including various sacred relics.

295. We might put a comma at *magna* (with C.): but it is a little more like V. to take over *magna* into the relative clause, and the rhythm is a little better, 'for these seek a city, the mighty city thou shalt build', &c.

296. 'The holy things' are *Vesta* and her eternal fire (the symbol and centre of the national life and worship) and her 'fillets'. The 'fillet' was usually set on the god's image: but *Vesta* had no image.

297. *adytis*, Greek word ἀδύτῳ ['un-enterable'], a holy place.

penetralibus, here adj. 'inmost', usu. subst. 'inner places'.

[298—317. The din of war increases: I climb the roof and watch, like a shepherd on a rock at the sound of fire or flood. The fire rises: I seize arms.]

298. *misceo*, used of any sort of *confusion*: here of 'trouble of woe'.

300. Notice the accumulation of phrase (see line 131) *secreta oblecta recessit*: 'though the walls of my sire were hid in still retreat behind a shroud of trees'.

305. *rapidus montano flumine torrens*, &c. 'a swift torrent with its mountain stream sweeps the fields', &c., an artificial and characteristic rearrangement of the ideas: anybody else would have said *montani fluminis*.

306. *boumque labores*, a Homeric expression for the 'ox-ploughed fields', ὄρῳ βοῶν.

307. *inscius* 'perplexed': he does not understand the cause.

309. *manifesta fides*, 'the truth was known', *fides* in a strained Vergilian sense: in III. 375 we have the same words naturally for 'plain is the proof'.

310. *Deiphobus* son of Priam, and husband (after Paris) of Helen: in VI. 494 his ghost meets Aeneas and describes how he was betrayed by his wife at the sack of Troy, and slain and mangled.

311. *Volcanus*, god of fire, often used for Fire itself.

312. *Ucalegon* [οὐκ-ἀλέγων, 'Don't-Care', a name of strange form and meaning: sounds like a nickname], a wise old counsellor of the king in Homer.

The man is put for his house by an obvious figure.

Sigeum was the promontory of the Troad at the mouth of the Hellespont.

314. 'Arms I madly seize—nor have I any purpose in arms'.

316. *animi*, 'my spirit', poetic plural, see 386.

317. 'Glorious methinks it is to die in arms': though the construction is varied after V's manner: *pulchrum mori* is used as a kind of nominative to *succurrit*. *Succurrit*, lit. 'it comes up', i.e. to my mind, the idea occurs to me.

[318—369. Panthus passes: I hail him: he tells me the last hour is come. I rush out and comrades gather round me. I address them: bid them die with me. We advance like hungry wolves. The slaughter none can tell—the heaps of slain: everywhere grief, terror, Death.]

318. *Panthus*, another name from the *Iliad*, III. 145. It is Vergil who makes him a priest.

321. *limina*, i.e. 'my door'.

322. 'Panthus, how fares the cause?' *locus* in the metaphorical but natural sense. This is better than translating 'in what place is the crisis?' which the words might also mean.

quam prendimus arcem is perhaps best taken 'what fortress are we seizing?' i.e. if our friends are deserting the citadel, what other position are they occupying? [*prendimus* might also be vivid for *prendamus* 'do we seize'=are we to seize, like *Exsulibusne datur ducenda Lavinia?* VII. 359; *quid ago?* XII. 637.]

324. Notice the stately and solemn sound: 'It is come, our last hour and overmastering doom'.

325. *fuimus*, 'have been', i.e. 'are no more', a characteristic Latin expression: so 'fortuna fuit' VII. 413, and in Plautus *fuit* is a common euphemism for 'he is dead'.

329. *incendia miscet*, 'hurls fire about', lit. 'stirs up conflagrations'.

330. *bipatentibus*, 'double': the gates were also 'open', so that the word is fully justified.

331. For the poetic exaggeration see above, line 15.

332. *angusta viarum*, 'the narrow ways': this variation of constr. comes from Lucretius. So V. has *strata viarum*, *ardua montis*, &c.

333. *oppositi*, 'facing the foe'.

stat ferri acies, 'there stands a line of steel': again very impressive.

334. *vix primi...vigiles*, 'scarce the first guards essay to fight, struggling blindly': the *first* guards, because even in the worst case the

first might be expected to resist; here the foe overwhelmed them from the beginning. This better than construing *primi* locally, 'at the entrance', as C. W.

335. *Marte* often stands for 'battle', even in prose, *aequo Marte*, *incipit Marte*, &c.: *caeco* because it was night and a surprise.

336. The abl. are not quite the same; *dictis* gives the *occasion* ('at'), *numine* is instrumental ('by').

337. *Erinyes* the Greek name of 'the Fury': carnage and fell destruction might naturally be ascribed to her.

341. *adglomerant*, i. e. *se*: both verbs require it.

Coroebus belongs to a tradition different from Homer, who makes Cassandra promised by her father to a different person *Othryoneus*, *Iliad* XIII. 363. V. introduces the story no doubt for the romantic tale of his love, which heightens the tragedy.

344. *gener*, as he was to be, though he never became one.

345. *infelix*, *qui non...audierit*, causal subjunctive with *qui*, 'unhappy man, that he did not hearken'. So *miseræ quas non manus...traxerit* V. 623: *demens qui non...viderit* IX. 728: and with imperf. *demens qui simularet* VI. 590. See 231.

347. *audere in proelia*, a poetic variation like the Vergilian *ardere in arma*, 'march bold to the fight'.

348. *super*, 'further', 'moreover', as often. *his*, 'with these words'.

349. *audentem extrema*, i. e. *me*, 'in my last effort'.

352. *quibus*, instrumental 'by whom', i. e. 'by whose aid': rather rare with persons, though the grammar is strictly correct.

The Romans believed that the gods left a falling city, and when they had a siege, used to call out the gods, and transfer their rites to Rome.

353. *moriamur...ruamus*, not the order of time, but the order of importance, and so natural.

356. *inproba*, 'cruel'. Originally a mild word 'unkind', but comes to be used as a very strong one.

357. *caecos*, 'blind', i. e. reckless: in a blind fury, as we say.

360. *nox atra...umbra*, 'black night flits round us with its enshrouding gloom' (*cavus*, lit. 'hollow', i. e. 'covering').

362. *explicit*, 'could unfold', conditional or potential subj. *lacrimis aequare labores*, 'or match our woe with weeping'. Observe alliteration here and in last line.

364. *inertia*, 'unwarlike', or perhaps rather 'helpless'.

367. *quondam*, 'at times', a rare sense: Hor. *Od.* II. 10. 18 *quondam cithara tacentem suscitât musam*.

369. *pavor*, *o* long, in the stress of the verse: but in this case as in many others the poet seems to be using an archaism: the old quantity of the *o* was long in nom. as in other cases.

[370—401. Androgeos hails them in the dark, and draws back in terror when he sees his mistake. Urged by Coroebus, we dress ourselves in Grecian armour and spread slaughter and panic amongst them.]

372. *ultro*, see note on 193.

373. *sera* in a slightly unusual sense after Vergil's manner: 'what laggard sloth delays you?'

374. *rapiunt feruntque*, 'plunder and pillage', a characteristic variation of the ordinary *agere ferre*, 'to plunder', properly no doubt to *drive* (cattle) and *carry off* (portables).

377. *fida*, 'trusty', i.e. it was a suspicious and ambiguous reply. *sensit delapsus*, 'felt that he had slipped', plainly a Greek imitation, varied from the ordinary *sensit se delapsus*. The Greeks use the nom. of the partic. after all verbs of perception. Compare Milton, 'She knew not *eating* death'.

378. *pedem cum voce*, 'checked his word and step'.

379. *aspris* by a license for *asperis*.

381. 'As it rises in wrath and puffs out its dark-blue neck', *attollentem iras* a good example of the effective use of the abstract for concrete.

385. *adspirat*, metaphor of a favouring breeze.

386. *successu exultans animisque*, 'proud with victory and courage', a very Vergilian elaborate phrase.

388. *ostendit se dextra*, 'shews herself favourable', a variation for *dextram*, like *sese tulit obvia*: the adj. agreeing with the subject instead of the object. So below 408, *sese iniecit periturus*.

389. *insignia*, lit. 'marks', i.e. 'armour', 'trappings'.

390. *in hoste*, 'in the case of a foe', a common Latin use of *in*. Translate: 'Fraud or valour, who would ask in war?'

392. *insigne decorum*: *insigne* being practically a subst. as in 389: but here the word more likely means (as it is *singular*) the 'fair device of his shield', i.e. on his shield, Vergil's way of saying 'his shield with fair device'. Observe *Androgei* as though from *Androgeus*.

396. *haud numine nostro*, 'led by no gods of ours', an imaginative touch, as though the putting on of Greek armour brought them under strange gods.

398. *Orco*, for the dative see note on 19. This dative is however easier, as *Orcus* is personified and is the actual recipient.

Orcus is one of the names for Hades.

400. *fida*, 'safe'.

401. *nota*, a subtle touch: in their panic they prefer the known to the unknown: even the dark belly of the horse to fighting in the blackness of the night.

[402—452. Coroeus seeing Cassandra taken rushes at the foe and dies. Our disguise is now fatal to us—our own friends hurl stones at us. The Greeks gather like a tempest of all the winds and scatter us. We go to Priam's palace, where besiegers are using every effort to enter: a new spirit rises in us to rush to the rescue.]

402. Notice the pause in the narrative to make a comment on human life. Such interruptions are rare in Vergil.

invitis divis. C. is no doubt right in taking this dat., otherwise *fidere* would be awkward. The sense is clear: 'alas, but none may put trust in the gods against their will': i.e. it is no use to trust the gods unless they are willing to protect.

407. *speciem*, 'sight', rather unusual sense.

408. *iniecit sese periturus*, nom. as in 388 *ostendit se dextra*; 'and flung himself into their ranks—to die'.

411. *obruimur*, *u* long, due to the stress of the voice on the second syllable (arsis) of the foot.

oriturque, &c. 'And there arises a piteous slaughter, from the fashion of our arms, and confusion of our Grecian crests'. The meaning is quite clear, but the expression is further elaborated as the sentence advances, according to Vergil's manner.

413. *ereptae virginis ira*, gen. of reference, specially common in Greek after words of *anger*, 'wroth for the loss of their captive'.

414. *acerrimus Ajax*, 'Ajax bolder than all' because he was the captor of Cassandra, and tried to make her his prize: Pallas was angry on account of the sacrilege, *ob noxam furiasque Aiacis Oilei*, *Aen.* I. 41.

415. *Atridae*, the brothers Agamemnon and Menelaus, sons of Atreus.

416. *adversi...configunt* 'clash face to face': *rupto turbine*, 'when the squall bursts'. So *Georg.* III. 259 *abruptis procellis*: *Aen.* XII. 451 *abrupto sidere*.

417. *Zephyrus...Notus...Eurus*, Greek names for West, South, East winds: often used by poets, esp. Augustans. The accompaniment of *horses* was common with the imaginative representation of winds: originally a natural symbol of strength and speed.

418. Observe *stridunt* from the older conjugation in *-re*. So Vergil uses *servère* IV. 409, *fulgère* VI. 826: he is fond of old-fashioned forms.

419. *Nereus*, one of the chief sea-gods.

422. *mentita*, 'lying': a better sense than 'pretended', passive, as G. and others take it, though this is possible in Vergil.

The participle is used without any past sense (perh. in imitation of Greek aor.), as *per aequora vectis* (G. I. 206), *solata laborem* (ib. 293), *operatus* in *herbis* (ib. 339), *mirata volubile buxum* (A. VII. 382).

423. *ora sono discordia signant*, 'mark our strange-sounding speech', all the words being a little strained in Vergil's manner. *signo* properly 'to set a mark upon', here used for 'to observe' (like English *note*, *mark*). So XII. 3 *se signari oculis*.

424. *ilicet*, properly 'off' (*ire licet*): so adverbially 'quick', 'instantly'.

427. *aequi*, gen. after participle used adjectivally: so *alieni appetens*, *sui amantes*.

428. *dis aliter visum*, 'God's will was otherwise': observe the effective and touching brevity, 'otherwise' than such qualities seemed to men to deserve.

430. *infula*, a broad twisted band of two colours round the head from which the fillets or *vittae* hung. It was the sign of his holy office and so might have been expected to defend him.

431. Notice the splendid and affecting rhetoric: 'O Ilian ashes, and funeral fires of my kin, witness that in your fall I shunned no weapon nor any conflict of Grecian men: and had it been my fate to fall, my hand had earned it'.

432. *occasu vestro*: *vestro* refers loosely but quite clearly and naturally to the *city* and the *friends* who fall, not to the ashes.

433. *vices*, 'chance and change of battle'.

434. *ut caderem* depends best on *fata fuissent*.

meruisse, orat. obliq. of *merui*. The conditional sentence is therefore technically inaccurate (*si fuissent...merui*): but really it is quite right, as *merui*=*merito cecidissem* in sense. So in Juvenal's famous line, *Antoni potuit gladios contemnere si sic omnia dixisset*, where *potuit contemnere*=*contempsisset*.

436. *et*, 'also'.

437. *vocati*, 'we are summoned': it might be taken (as C.) as participle with *divellimur*; but it is far less harsh to make it a verb.

438—441. The construction is loose but natural: *ingentem pugnam* is taken up again after the *ceu...urbe* sentence by *sic Martem indomitum*, &c.: the later accusatives are so to speak substituted for the former.

441. *obsessumque acta testudine limen*, 'the doors beset with the advancing dome of shields': the *testudo* was a formation with the men close and the shields held together over their heads, so that they were significantly called a *tortoise*. They could thus safely approach the walls of a besieged place.

442. *parietibus*, scanned as four syllables, by making the *i* a half-consonant; so *abiete*, *ariete*, are dactyls, 492.

443. *nituntur gradibus*, 'they mount the rungs', *nitor* describing the effort of the pushing crowding resisted mass of climbers.

445. *tecta domorum culmina*, 'the covered roof', a Vergilian artificial variation for 'the roof which is thrown over as a covering'.

446. *his*, the *culmina*: *telis* is predicative, 'as weapons'.

quando ultima cernunt, 'since they see the last is come'.

451. *instaurati animi...succurrere*, 'our spirit rises again...to aid', infinitive depending naturally on the sense (of *desire*, *readiness*) contained in *instaurati animi*.

452. *vis*, which usually means *violence*, here means strength. Our word *force* is used similarly for both ideas.

[453—485. I enter by a secret passage, and mount the roof: we undermine and hurl down a tower on the Greeks: others come up, Pyrrhus emerges, like a snake in a new skin, assails the gate, hews open a breach—the palace appears.]

453. *pervius usus tectorum inter se* 'a passage from wing to wing of Priam's palace', *pervius usus* being a thoroughly Vergilian abstract phrase for a 'wonted passage'.

454. *postesque relictī a tergo* probably means 'and a gate secluded in the rear', *relictus* in rather a strained sense. Others take it 'abandoned': but we are told in the next line it was regularly used.

457. *avo*, dat. poet. for *ad avum*. *soceros*, Priam and Hecuba, king and queen. *Andromache* is Hector's wife: *Astyanax* is her son.

460. *in praecipiti*, 'at the edge' (lit. on the headlong place).

462. *solitae*, a subtle touch: it suggests the weariness of the ten-years' siege, and the daily watch.

463. *qua summa—dabant*, 'where the top floor shewed feeble fastenings'.

464. *altis*, 'high', because the height constituted the danger: C.'s translation 'deep' is pointless.

465. *inpulimus*, momentary, contrasted with the present *convellimus* which took time.

ea lapsa repente ruinam cum sonitu trahit, 'sudden it fell, and shattered with a crash': *ruinam trahere* a vivid and idiomatic phrase of a falling building, describing the widespread ruin.

468. *cessat*, 'flags'.

469. *vestibulum*, a space before the door, most probably. But Vergil uses these words, *limen*, *fores*, *vestibulum*, *ianua*, *postes*, with some freedom, naturally. *Pyrrhus* is the same as Neoptolemus (7) son of Achilles.

470. 'With weapons of flashing brass', two aspects of the same idea, what they call *hendiadys*: e.g. *hamis auroque*, v. 259: *nodos et vincula linea*, v. 510.

471. *in lucem*: the verb is deferred, and when it comes (*convolvit*,

474) *in lucem* is taken up and repeated in *ad solem*.

mala means 'evil', 'poisonous': the natural idea (taken from Homer) being that the horrid evil beast feeds on rank noisome herbage.

475. *linguis micat ore*, quivers with his tongues in his mouth: *ore* local (poetic) abl. with no prep.

477. *Scyria*, from the island of Scyros, whence came Neoptolemus according to Homer. *Periphas* is also from Homer and *Automedon* is Achilles' charioteer. Vergil uses the names, varying the tale.

480. It is difficult to say whether this is meant to be a *precise* description with full and natural details of breaking open a door: or whether the phrases are varied and forcible expressions for the general notion. Assuming the former, which with an artist like Vergil is more probable, he first hews at the whole structure (*limina*), tears the posts (*postes*) from their sockets, cuts open the *panel* (*trabs*) and hacks away the oak of the door.

perumpit...vellit the *process*: *cavavit* the completed act.

postes may mean the 'doors' as usually taken: but 490 it must be *posts*, and therefore it has most likely that sense here, and 493.

482. 'And shewed a mighty gap with wide mouth'.

484. Observe the pathos of the stately palace being thus laid open, 'the chamber of Priam and the ancient kings'.

[486—525. Within is wailing and tumult: *Pyrrhus* breaks down the door. In rush the Greeks, like a bursten dam. The chambers laid open: king, queen, princesses all at their mercy. Priam in despair seizes arms: Hecuba and his daughters sheltering at the altar call to him to join them.]

487. *miscetur*, in its true Vergilian sense of 'confusion'. 'The house within is one wild tumult of wailing and of woe'. See 298.

488. *aurea sidera*, 'the golden stars': not a poor epithet, as C. thinks: 'the golden stars' are the glorious bright world above, far away from the scene of ruin and woe: they suggest a tragic contrast.

490. *figunt*, 'print' kisses of farewell.

491. *vi patria*, his father being the great Achilles.

claustra, 'the bars' across the doors inside which still hold though the doors themselves are shattered.

492. *sufferre*, lit. 'support', i.e. 'stay' him, resist him.

494. Observe alliteration and forcible brevity: 'might makes a way'.

496. *non sic*, only a more effective way of making the comparison: *Pyrrhus*' violence was greater than that of a bursten dam.

497. 'Pours forth and with its torrent lays low the huge barrier'. The perfects, because the *moment* is chosen when the barrier is broken, and the active force of the torrent at a climax.

498. *cumulo*, 'towering' [lit. 'in a heap'], so I. 105 insequitur *cumulo* praeruptus aquae mons. The use of the abl. of manner in this slightly unusual way is thoroughly Vergilian.

501. *centum nurus*: this taken in connection with *quingenta thalami* 503, which must be the chambers of his sons (*spes tanta nepotum*), renders it highly probable that Vergil means (as C. and others suggest) 50 daughters and 50 daughters-in-law. But the poet is strangely straining the word *nurus*.

503—4. The nominatives are loosely coupled. 'Those fifty chambers, that rich hope of heirs, doors proud with foreign gold, lay low'.

barbarico is best taken (with C. &c.) of Trojan gold—the word was so often later applied to Asiatic adornment; and V. forgets perhaps that a Phrygian is speaking.

508. *medium in penetralibus*, Vergilian variation for the ordinary and less emphatic *mediis*.

509. Observe the effective order: *senior desueta trementibus* all related to each other. 'Arms long unused the old man vainly binds on shoulders trembling with age'.

510. *ferrum*, acc. as usual after passive verb of *putting on*.

511. *fertur* describes the effort: 'makes toward' the foe.

513. The altar was, according to the Greek story, that of the Family Zeus, at the entrance: V., thinking of a Roman house, puts it in the centre of the court. The *laurus*, or other tree, was a common feature of the interior of the court.

516. *praecipites*, variation of structure for a participle, 'swept away before a dark squall'.

517. *condensae*, expressive word, 'huddled'.

518. *ipsum*, 'even' Priam, though unfit for fighting.

520. *cingi*, inf. after *impulit*, see note on line 33.

521. 'Far other aid and protectors the time requires' (not than *thee*, which would be a sneer quite unsuitable, and opposed to the context, but) than these *arms* of thine'. Observe *iste*, referring as always to the person addressed.

522. The principal verb is easily understood, 'would arms avail us' or something of the kind.

[526—558. Polites, pursued by Pyrrhus, rushes in and falls down at Priam's feet. Priam, with a prayer to the gods, hurls a feeble weapon at him, telling him his father was not so cruel to the fallen. Pyrrhus bids him take the news to his father, and slays him before the altar. That was the end of all his glory.]

526. *Polites*, mentioned in the *Iliad* as a son of Priam famed for his speed of foot. *caede Pyrrhi*, 'havoc wrought by P.', subjective gen.

528. *porticibus longis*, abl. of place, 'down the long colonnades'. His escape is given rapidly in its various stages; from the havoc of Pyrrhus, through the missiles, through the foe, down the passages, into the *atria*.

529. *infesto volnere*, 'with threatened blow': *infestus* lit. 'struck at', properly used of a weapon aimed at the foe; so here with *volnus*, a slight variation such as abound in V. The word is the same in origin as *insensus*, explained similarly on line 72.

530. *iam iamque*, idiomatically used of a close race, a thing just on the point of being done: e.g. of life-like carving, *iam iamque inmittere funes* 'just, just loosing' VIII. 708: of a hunting dog, *iam iamque tenet* 'just catching' XII. 754: of a person just yielding, *iam iamque flectere coeperat* XII. 940.

533. *in media iam morte tenetur*, 'in the very grip of death': the prep. elaborates the expression: death holds him, and is all around him.

534. *pepercit*, 'spared', i.e. abstained from: slight strain of meaning.

535. *at*, indignant use of the particle, common in imprecations. 'At te Di omnes perdant' Plaut. *Most.* I. i. 37, 'at tibi Di exitium duint' Ter. *Andr.* IV. i. 43.

536. *pietas*, 'goodness' usually of men, here transferred to the gods, the notion being perhaps that the gods were bound to punish such cruelty. So *pia numina* IV. 382.

539. *fecisti: facio* in our sense, 'make to do' i.e. 'cause to do', is a poetical constr. in Latin: so *faciat nos vivere*, Lucr. III. 101: *illum forma timere facit*, Ov. *Her.* XVII. 174. So the Greeks use *ποιεῖν* though rarely.

540. *satum quo te mentiris*, 'whom lying thou callest thy sire': only the Latin is far terser and more effective. *quo* is ablat. of origin, common with words of being born, sprung, descended, &c.

541. *in hoste*, 'in the case of his foe' (see 390), instead of the more ordinary *in hostem* 'towards the foe' after adjectives. *fidem*, 'trust.'

542. *erubuit*, lit. 'blushed', so picturesque word for 'revered': and the secondary transitive meaning naturally determines the use of the accusative as with transitive verbs.

543. Achilles gave back the body of Hector to the prayers of Priam, and suffered the old king to return safe to his city.

544. *sine ictu*, 'harmless': it did not strike him.

545. As the text stands *repulsum* is a verb (like *fatus* in last line) and *umbone* must mean 'from the boss': 'which straight was turned by the loud-ringing brass, and hung idly from the edge of the shield's boss'. This may be right: but the reading of one MS *e summo* makes the construction much less harsh. The *umbo* was perhaps leather: the *telum* pierced this, but was stopped by the *aes*.

548. *tristia*, 'cruel', as you think them: scornfully said.

552. *coruscum extulit*, the words are vivid: the sword flashes a moment, then is buried in his heart.

553. *lateri*, poetic recipient dat. for *in latus*, see 19.

555. *tulit*, 'took him', i.e. 'befel'.

556-8. Notice the impressive lines which point the contrast between the splendour and the fall. It is characteristic of the poet to feel deeply and paint powerfully whatever illustrates the vanity and sadness of human lots.

populis terrisque is abl. instr. with *superbum*, 'glorious once with all those lands and peoples'.

[559—566. I was alarmed for my own father, wife, son, and home. I look round and find myself alone.]

562. *subiit deserta Creusa*, he means *imago* the 'picture' or 'thought' of her rises in his mind: but having once used the word, the next time he varies and shortens the expression.

Creusa and *Iulus* are the wife and son of Aeneas.

563. *domus*, *u* long, license of metre sometimes taken where the stress of the foot comes (*arsis*). See line 411.

564. *copia*, 'force': i.e. number of comrades.

566. *ignibus aegra dedere*, 'fell faint into the flames', *aegra* agreeing of course with *corpora*, but placed here as it gives the reason.

[567—623. I espied Helena hiding, curse of Greece and Troy. 'Shall she escape while Troy falls? Nay: let me crush the evil'. While so I raged, my mother Venus appeared: bade me look to my own kin: not Helen but the gods were overturning Troy, Neptune, Juno, Pallas—Jove himself. I looked and saw the mighty presence of the gods.]

The lines 567—588 are said by Servius to have been removed from the text by Tucca and Varius, whom Augustus appointed to edit the Aeneid. As they are in no good MS, this story cannot be accepted. Moreover Aeneas could hardly see Helen from the roof, and does not descend till 632. On the other hand the passage is very fine and thoroughly Vergilian: and perhaps Vergil wrote it before the second book had assumed its present shape. If Vergil did not write it, who did?

567. *iamque adeo*: *adeo* is common with demonstratives, *iam*, *tunc*, *ille*, *hanc*, *sic*, &c.: it is barely more than an enclitic. 'And so now'.

568. Notice the accumulation (see 131) *tacitam*, *secretam*, *latentem*, emphasizing the idea: 'silent, hiding in the dark recess'.

569. *Tyndarida*, Greek acc. of Greek form *Tyndaris*, fem. patronymic, 'daughter of Tyndarus', i.e. 'Helena', whom Paris carried off from her husband Menelaus king of Sparta (or joint king of Argos, see line 577), and who was the cause of the Trojan war.

570. *erranti*, 'wandering', i.e. on the roof.

571. *infestos Teucros praemetuens*, 'dreading the hatred of the Trojans': for *infestus* see 519.

572. *Danaum* (old form of gen.), the *subjective* genitive (punishment inflicted by Greeks) like *Pyrrhi caede*, 526.

573. Notice the splendid force of the phrase 'of Troy and her fatherland the common curse'.

574. *invisa* might conceivably mean 'unseen': it is so used in Caesar and Cato: but it would be a repetition of *abdiderat*: Vergil always used the word in its common sense, e.g. 601, 648: and the line is far finer: 'She had hidden, and crouched at the altar, a hateful thing'. *aris*, local poetic abl.

575. *ira...ulcisci*, construction according to sense, the 'anger' implying 'desire' for revenge.

576. *sceleratas sumere poenas*, a strong instance of the transferred adjective: the 'guilt' is transferred from the wicked woman to the vengeance. 'Exact the penalty of guilt' we should translate it. So *merentes poenas* below 585.

577. *scilicet*, lit. 'doubtless', often used in scorn as here. 'What? shall she see Sparta?'

Spartam patriasque Mycenae. According to Vergil's usual version, Menelaus was king of Sparta, his brother Agamemnon king of Mycenae. This is the Homeric tale. Aeschylus makes Agamemnon and Menelaus both joint kings in Argos (Mycenae was close to Argos and is often confused with it). Here Vergil seems to mix the two tales.

579. This line has been objected to for various trivial reasons: e.g. that Helena had only one child Hermione: that *coniugium* is abstract: that *pater* has no *que*, &c.: but really it is perfectly natural, especially in the mouth of a foe, who cannot be expected to know the domestic history of Helena.

580. *comitata*, passive as often in poetry. *Phrygiis ministris* might be a kind of abl. abs. but coming after the instrumental *turba* it is more likely the same abl.

581. 'Shall Priam have fallen?' i.e. *for that*. 'Shall it be allowed, for her to go...and Priam to have fallen...', so that the difference in tense *ibit...occiderit* suits the meaning exactly.

584. *poena feminea*, 'the vengeance on a woman', use of the adjective like *laudes Herculeae*, *metus hostilis* (G.).

585. *nefas*, 'evil'. Helena is evil personified.

sumpsisse merentes laudabor poenas, 'to have wrought just vengeance shall be praise to me': two stretches of construction here noticeable: *merentes* 'deserving', for 'deserved', adj. transferred from the person to the thing. [Others take *merentis poenas*, 'vengeance on one who deserves it', an easier phrase and perhaps right: though we prefer the first with C., W., &c.] Also *sumpsisse laudabor*: where the truth probably is that *laudabor* is a variation, with fuller and richer sense, instead of *dicar*, *narrabor*, or some such word.

587. *ultrix flammae*, a fine phrase 'to sate my soul with avenging fire', the gen. is not unfrequent after words of *filling* in Latin, though the abl. is the commoner usage. The gen. becomes more frequent later, perhaps through the influence of Greek.

588. *ferebar* describes the overpowering effect of his rage, 'my passion was strong upon me'.

591. *confessa deam*, a fine terse effective variation of structure, 'concealing not her godhead', 'a goddess manifest'. [Venus was the mother of Aeneas by Anchises.]

qualisque...et quanta, 'fair and stately' as the gods beheld her.

592. *dextra*, 'by my hand' which had the sword ready to slay Helena.

595. *nostri cura*, 'your thought for me', and so for Anchises whom she had wedded, and his family, as she goes on to explain.

596. *non* for *nonne* as often in poetry.

597. *superare*, common in Vergil as a variation for *superesse*. So again 643.

599. *resistat...tulerint*, vivid poetic use of primary conditional for the past conditional *resisteret...tulisset*: as if it were still to realise, instead of being already over. So: 'spatia si plura supersint transeat elapsus' v. 325: 'ineant pugnas ni Phoebus tinguat equos' xl. 912.

601. *Lacaena*, 'the Laconian woman', Sparta being the metropolis of Laconia.

602. *culpatusve Paris*, 'nor guilty Paris', the verb to this and *facies* being *everit* below. It is noticeable that nothing was said above about Paris: and this together with the curious fact mentioned about the suspected passage (567—588) may perhaps indicate that Vergil had failed to revise this passage.

604 sqq. This is a good example of how completely Vergil often changes what he borrows, and of the characteristic difference between him and Homer.

The passage which suggests the idea here is *Il. v. 127* where Pallas removes the mist from Diomedes' eyes, that he may know the gods who are fighting, avoid others, and wound Aphrodite. There, all is life and vigour and interest—it is almost amusing: but here Vergil makes the revelation one of supreme majesty and solemn impressiveness: the vision is of the terrible powers themselves destroying the city, ending with the superb line 'adparent dirae facies inimicaque Troiae numina magna deum'.

obducta, 'drawn over', 'shrouding', thy gaze: *ob* is often in compounds so used, as *obeo*, *occulo*, *obtego*, *obscurus*, &c.

605. *umida circum caligat* (the adjective with the words that it belongs to in sense, like *improba*, line 80), 'spreads its wet pall around'.

606. The simplest way of explaining the order 'not to fear any bidding of his mother' is to suppose that Venus shews him the gods that he may know that resistance is useless, but fears it may frighten him too much, so that he may require urging even to fly.

609. *mixto pulvere fumum*, a common Vergilian variation for *mixtum p. f.*

610. *Neptunus*, for he is the earth-shaker: the idea however is from the *Iliad*, where Poseidon (the same god) destroys the sea-wall of the Greeks.

612. The *Scaean gate* (*σκαίαι πύλαι*) looked towards the sea and the Greeks.

saevissima, 'fiercest foe', to the Trojans as she always was: *socium agmen*, 'the troop of her allies', is the Greeks, of course.

616. *Gorgone*, the head of the snake-haired monster Medusa which was on her shield or *egis*. *nimbo*, 'storm': Vergil is probably thinking of the *aiyls* or shield of Zeus which Athena or Pallas in the *Iliad* often wore (*Il. 447, v. 738*) and which is described as 'tasselled...girt round with terror...there is the Gorgon's (that dread monster's) head'... This Zeus shakes sometimes, to terrify his foes, and storm and lightning come (*xvii. 593, xv. 230*): so the word *aiyls* came afterward to mean 'storm'.

617. *secundas*, lit. 'favourable', i.e. 'prosperous', unusual word such as *V. delights* in.

619. *eripe fugam*, 'snatch thy flight', a refinement on *eripe te* or *rape fugam*.

622. The whole passage is solemn and impressive, and the end especially: 'They rise the awful shapes, the foes of Troy, the mighty Presences of Gods'.

[624—670. All Troy falls like an old ash on the mountains: I descend to my father's house: he refuses to go, begs to be left to die, is tired of life. We all try to move him: in vain. I burn for battle again: 'Could I leave thee, my sire?' Pyrrhus will be here anon to butcher us: was this why you saved us, Venus? Let us to the fight, and sell our lives dear.]

625. *Neptunia*, i.e. 'built by a divine hand' and so its destruction was more striking. The story was: Apollo and Neptune (Poseidon) being forced to serve for a while the king of Troy, Laomedon, agreed to build the city walls for a price: when they were built, Laomedon refused to pay. 'Ex quo destituit deos mercede pacta Laomedon', Hor. *Od.* III. 3. 21.

627. *cum* 'when'. *accisam*, 'hacked' C. *instant eruere*, see note on 33.

629. Notice the accumulation *tremefacta, concusso, nutat*; see 131.

631. *ruinam trahere*, 465.

This simile is suggested by Homer, who (*Il.* IV. 482) describes the fall of a man as like the fall of a tree: but the elaboration and the application here are entirely original. The *antiqua ornus*, the gradual stages, the frequent blows, the picturesque *supremum congemuit*—all illustrate well the workmanship of V. compared with Homer.

iugis might be 'on the hills': perhaps simpler with *avolsa*, 'from the ridge'.

633. *expedior*, 'I clear my way'.

637. *abnegat*, with inf., natural but poetic construction used by V. again *Georg.* III. 456.

638. 'You whose blood no age has dulled', emphatic and effective expression.

integer aevi, a special use of the defining gen. after *negative* adjectives, probably in imitation of Greek. So Ovid '*mens interrita leti*'.

642. *satis superque vidimus*, compressed expression, 'Enough and more than enough it is that I have seen'.

una excidia (rather bold plural with *una*), 'one destruction': according to the story Hercules agreed with Laomedon to save his daughter Hesione if he would give him the horses of Zeus. The perjured king broke his compact and Hercules attacked and took the city and slew Laomedon.

643. *superavimus urbi*: *supero* here has not only the meaning but also the construction of *supersum*.

644. 'Thus lying leave my body, with farewell': i.e. leave me as dead with the last 'farewell' uttered over the corpse: I shall find my death.

645. *ipse manu* must go together = *ipse mea manu*, 'with my own hand'; he means that when the foe come he will defy and attack them and so get slain.

646. *exuviasque petet*, added bitterly: 'the foe will take pity on me—and seek my spoils'.

facilis iactura sepulcri, a rather strange sentiment in the mouth of an ancient: but it is perhaps meant to shew the gloomy weary despair of the old man.

647. *annos demoror*, a powerful expression, 'I keep back the years', 'I stay the flight of time'.

649. *fulminis adflavit ventis*, 'blasted me with lightning-rush', another powerful phrase. The story was: Anchises boasting of the love of Venus which he had won was blasted by a flash from Iuppiter. This perhaps accounts for his bodily helplessness in Vergil's narrative.

651. *effusi lacrimis*, 'wept floods of tears': a refinement on 'effusis lacrymis', transferring the 'pouring out' to the person.

652. *ne vellet*, a construction according to the sense (*κατὰ σύνεσιν*): the notion of 'entreaty' required for *ne vellet* is to be extracted from *effusi lacrimis*.

vertere, 'ruin', poetic for *evertere*.

653. *fato urgenti incumbere*, 'weigh down the pressing doom', a vivid picturesque phrase for 'bring the impending doom nearer'.

654. 'Unmoved in place and purpose', a strong example of mixture of abstract and concrete: like '*currusque et rabiem parat*'.

655. *feror*, 'I am impelled': of the impulse rather than the actual movement.

656. Observe that there is no verb of speaking: the hurry and high-strung feeling are best given by the abruptness.

660. *sedet hoc animo*, 'that is thy firm resolve', *sedet* and *stat* both so used. *hoc* is the destruction of all his house together.

661. *isti leto*, 'that death thou longest for', *iste* always referring to the person addressed. See 521.

662. *multo de sanguine*, 'reeking with the blood'.

663. *qui obtruncat*, 'who butchers'. Present, because he puts the one act of Pyrrhus as if it was a characteristic of the man.

664. *hoc erat quod eripis*, 'was this the reason why you rescue me?' *hoc* of course is nom. to *erat* [C. says acc.]: *quod* may be compared to the common *quid* 'why', both originally no doubt adverbial or appositional accusatives. So *nihil est quod* (XII. 11) 'there is no reason why'. (Greek has many such neuter pronouns, *ταῦτ' ἄρα, τοῦτο μὲν, ἄλλο τι, τὸ δέ*, and even *ὃ* in Thuc. all used adverbially accusative.)

eripis, vivid: the act was over, though not the consequences.

669. *sinite revisam*, 'suffer me to see once more', *revisam* being the jussive subjunctive, depending on *sinite*. In prose there would be an *ut* [and the analysis would be different, see scheme of subjunctive at the end of the Book]: but even in prose we have some common instances of this constr., e.g. *velim abeas, necesse est fiat, licet veniam*.

670. *numquam hodie*, 'never to-day'; we might say the same in English, 'never' being an impassioned form of denial.

[671—691. But Creusa clasped my knees and stayed me; then a portent appeared, a tongue of fire on Iulus' head: we hurry to put out the flame, but Anchises more wise prays for a confirmation of the omen.]

674. *patri*, a delicate and skilful touch: 'to his father', myself, Aeneas: the pleading is all given in this one word.

677. *cui*, i.e. 'to a cruel foe' is the answer which arises.

678. *coniunx quondam tua dicta*, 'once called thy wife', now doomed to what misery and slavery! the appeal is all the more pathetic for what it suggests and does not express.

681. 'Betwixt the hands and faces of the sorrowing parents' is a precise description, as Ascanius was being held by Creusa toward Aeneas.

683. *apex*, lit. 'a peak', i.e. 'a tongue of flame'. So Ovid *Fasti* VI. 636 *flammeus arsit apex*: *Met.* X. 279 *flamma apicem duxit*. [To take it of Ascanius' head spoils the line, and what then is *levis*? To take it of a Phrygian cap is still worse.]

tactu innoxia, 'harmless to touch', lit. 'in the touching'. (*tactu*, so-called supine, is abl. of the verbal subst. So *dictu* 680.)

684. *pasci*, 'feed', a bold word: for of course the point was that the fire consumed nothing.

685. *trepidare* (historic infin. 99) usually of *hurry*, *bustle*, often accompanied by fear as here.

'To shake out the blazing hair' is intelligible: but V. has clearly varied the expression, from *excutere ignem crine*.

686. *fontibus*, Vergilian refined for *aquis*.

688. *caelo*, dat. recip. 19.

691. *deinde*, 'then', probably simply means 'after this sign', to follow and confirm it.

auxilium, the MSS and right reading: a superficial suggestion *augurium* has been made once or twice.

[692—729. There comes thunder on the left and a shooting star: Anchises gives thanks and prays: Aeneas appoints a meeting at the deserted temple of Ceres. I take my father on my shoulders: my boy clasps my hand: my wife follows. Then first I felt fear.]

693. Thunder on the left was a favourable sign among the Romans. Strange to say the same portent on the *right* was among the Greeks a good omen. So *numina laeva sinunt*, for 'favourable', *Georg.* IV. 7.

694. 'There shot a star, with fiery trail, exceeding bright': notice the wealth of words for the line of light, as often in Vergil: *facem*, *lucē*, *signare*, *claram*, *limite*, *sulcus*, *lucem* again.

697. *signantemque vias*, 'marking its path', *vias* poetic use of plural for singular, common enough: cf. *datas urbes* IV. 225, *animae paternae* V. 81, *thalami* VII 96, *regnis* VII 217, *generos* VII. 270, &c.

[Others take it 'marking *our* track', but this would require some pronoun to make it clear.]

699. *victus*, 'overcome' by the omen, though he had not yielded to their progress. *ad auras*, stately poetic for 'up'.

701. *nepotem*, 'my grandchild' Iulus: as the heir of his race's future fortunes.

703. *vestro in numine Troia est*, rather unusual use of preposition, but forcible. The sense is 'Your power is over Troy'.

706. 'Nearer the fire rolls its surging heat'. *Aestus* is used sometimes of boiling sea, sometimes of heat: and the two ideas seem both suggested here.

707. Again as in 656 the hurry and excitement are suggested by the abrupt speech, with no verb of speaking.

imponere, pass. imper. perhaps in imitation of Greek middle 'take thy seat'.

711. *longe*, for safety. *servet vestigia*, Vergilian for 'follow our steps'.

714. *desertae*, 'lonely', for the temples of Ceres were built in unfrequented spots that they might only be visited by worshippers.

716. *ex diverso*, again for safety, 'from different quarters'. He does not explain how this is to be done if Creusa strictly *servat vestigia*: but a poet may be excused such a trifling oversight.

719. *attractare nefas*, cf. 167, where the same idea occurs. *vivo*, 'living', pretty picturesque word for 'running', 'fresh'.

722. *insternor*. Aeneas probably does it himself, in which case this will be another instance of an imitation of the Greek middle: 'I spread my shoulders...over with a covering of lion's skin', *super* being an adverb, and *umeros* the acc. after verbs of *clothing* which we have seen (510) is used even with the passive.

The *veste* and the *pelle* re the same thing from two aspects (*hendiadys*).

724. Observe the simple beauty of all these natural details. Aeneas as the tender father and loving son is more interesting than the fate-laden hero of the later books. And these touches of common human love stand out against the ruin and slaughter of the rest of the tale.

727. We should say 'the Greeks fronting me in serried ranks': the Latin says 'out of': the meaning is that the *danger*, the *darts*, &c. come *out of* the rank.

729. *suspensum*, 'alarmed'. There is an almost modern insight in this idea, that he only first felt fear when these helpless ones were in danger with him. Vergil often shews a refined imagination beyond his age.

[730—751. At a sudden alarm he takes a different way, and loses himself: when they reach the rendezvous Creusa is missing. Distracted with grief he returns to find her.]

731. *evasisse*, 'safely passed': the accusative, because of the sense. Many verbs properly intrans. get accusative from acquiring a secondary transitive meaning: e.g. *excedere*, *egredi*, *exire*, *eniti*, *erumpere*, *evagari*, &c.

732. Observe the rapid tramping sound about the line descriptive of the thing.

735. *male* belongs to *amicum*, like *male fida*, 23. 'In my hurry some unfriendly power stole my bewildered sense', accumulated expression, see 131.

737. *regione* in its proper original sense of 'line' or 'direction' from *rego* 'to guide'.

738. *misero* could conceivably go with *fato*, though it would be rather harsh. It is far better to take it dat. agreeing with *mihi*, easily understood.

739. There are several irregularities here. *fatone...erravitne*: the two *ne*'s would strictly be attached to the verbs: and *ne...an* is the strict usage, though poetry has many varieties. The chief point is the use of the *indicatives substitit*, *erravit*, *resedit* in the indirect question: a looseness which is probably due to *incertum* on which they depend coming last: the sentence starts as though for a direct question, and the structure is modified.

Also observe the unusual *sen* for *an*.

741. *resperi* in a kind of pregnant sense 'looked back for', 'looked back to see'.

742. *tumulus*, the rising on which the temple stood.

744. *et comites... fefellit*, 'and slipped her comrades, son and spouse': *fefellit* in a slightly unusual sense, 'gave them the slip', 'was missing'.

745. Notice the *que* which is cut off at the end of the line before *aut* in the next. So IV. 558 *vocemque coloremque* | Et... v. 422 *laceratosque* | Exiit : and even after full stop, IV. 629 ...*ipsique nepotesque*. | Haec ait...

749. *cingor*, 'gird myself', practically middle, see 707, 723.

750. *stat*, 'I purpose', like *sedet* 660.

[752—804. I return and find the houses burning, the Greeks everywhere: the citadel beset, the spoil of Troy guarded, and the captives standing round. I called aloud for Creusa in the streets: her shade appeared to me and bade me weep no more. A new realm was in store for me: she would see no captivity, but the goddess Cybele kept her in her presence. I parted with embraces. Returning I find a crowd ready for exile: the Daystar rose on us: I took my father on my shoulders and went forth.]

753. *vestigia retro observata sequor*, 'search again and retrace'.

754. *lustrō*, 'scan': the assonance with *lumine* is of course intentional.

755. *animos*, poet. plur. See line 697.

756. *si forte tulisset*, 'if perchance she had'. The pluperf. really is the same as explained above, 94 and 136, and depends on the understood idea of *looking*, *searching to see*.

761. *asyla* (Greek word, α- 'not', *συλάω* 'rob' or 'break into') 'inviolable place' 'sanctuary'. The word is doubtless chosen as suggesting the idea of taking refuge there and being safe.

762. *Phoenix*, another Homeric personage, the comrade in arms of Achilles.

765. *auro solidi*, 'solid with gold', a characteristic variation for of solid gold', *ex auro solido* or *auri solidi*.

772. Observe the accumulation again *simulacrum—umbra—imago*.

773. *nota maior*, 'larger than her wont', 'larger than life' (C), for she was now a shade, and the dead were wont so to appear.

774. *steterunt*, *e* short, a licence V. employs with this word and *tulerunt*. The line is a formula of Vergil's for sudden surprise.

775. *adfari*, historic infin., see 99.

779. *ille*, 'Great Iuppiter', 'Iuppiter above', the demonstrative suggesting the power and presence of the god. So *Iuppiter ille* VII. 110: *Pater ille* VII 558. For somewhat similar *vivid* use of the demonstrative compare XII 5 *saucius ille leo*; XI 493 *equus ille in pastus tendit*.

780. *arandum*, to be taken with *aequor*, 'for you long exile [remains], an endless waste of waters to plough'.

781. *et*, 'and' you will come: a variation of the natural structure 'ere' you come.

Hesperiam, (the 'Western' land from *Hesperus* the evening star) one of the numerous Greek names for Italy.

The Tiber (Thybris) is called *Lydian* from the old tradition that the

Lydians colonised Etruria through which Tiber flows. *Lydorum quid-
quid Etruscos incoluit fines*, Hor. Sat. I. vi. 1 : *Lydorum manum* (Etrus-
cans) *Aen.* IX. 11.

783. 'There a happy life and realm and royal bride is won for thee'.
The certain future is treated as already accomplished by the prophetic
shade.

785. For the names see 7.

786. *servitum*, 'to be a slave', the so-called supine: really acc. of
verbal subst. *servitus* 'a serving': the acc. of motion with *ibo*.

787. The broken line is perhaps more impressive than if completed.
A MS. reading *et tua coniunx* is found: not Vergil's probably, but
rather fine.

788. The 'Great mother of the Gods' is Cybele, a Phrygian deity
whose worship was imported into Italy. She had a wild ritual, and many
Phrygian myths were told about her. She is represented elsewhere in
the *Aeneid* as being favourable to Aeneas, e.g. IX. 80, where she gives
him her own trees for ships and prays Iuppiter to make them proof
against storm. Here she keeps Creusa's shade as her companion and
under her protection.

792-4. These three beautiful and pathetic lines (imitated, with
perhaps less simplicity but more feeling, from Hom. *Od.* XI. 206) occur
again in Book VI. 700, of the parting in the underworld between
Aeneas and Anchises.

collo dare circum. The orig. construction of *circumdare* (here divided)
is acc. of thing put round, and dat. of thing round which it is put. It easily
gets secondary meaning 'to surround': then the construction follows the
meaning, and takes acc. of thing surrounded, the covering being instru-
mental abl.

794. Sleep is imaginatively called 'winged', the suggestion perhaps
coming from the beautiful Greek sculpture of the winged head of sleep.

798. *exsilio*, 'for exile', dat. of purpose, or contemplated end.

799. *parati* is variation for *paratis*, 'ready with hearts and goods',
the combination of abstract and concrete being characteristic: 'to follow
me' is easily supplied by the reader.

800. *deducere*, the regular word for taking out a colony. As to the
subjunctive *velim*, the sentence is virtually oblique as it practically ex-
presses the *will of the people* to go wherever Aeneas wishes to take
them: also the indefinite *quascunque* may naturally take subjunctive: so
there are two reasons.

801. *Lucifer*, 'the Morning star', a translation of the Greek name
for it, *φωσφορος* 'the light-bringer'.

803. *opis*, 'help' to my city.

804. *cessi*, 'I retired' from the hopeless struggle, and the dear but
fallen town.

Observe the true poetic feeling with which Vergil ends this splendid
but tragic description of the fall of Troy with the rise of the Daystar on
the dawn of a new calm and hope.

PRINCIPAL HOMERIC PARALLELS.

VERG.	SUBJECT.	HOMER.
<i>Æn.</i> II.		
3—12	the wanderer's tale told to the royal company, copied from	<i>Od.</i> ix. 2 sqq.
8	the night will fail ere I finish	„ xi. 330
36	deliberations about the wooden horse	„ viii. 506
290, 603	Troy falls from its height	<i>Il.</i> xiii. 772
307	shepherd hearing the noise afar	„ iv. 455
342	lover of Cassandra promised aid to Priam	„ xiii. 364
361	who can count the woes?	<i>Od.</i> iii. 113
379	as a traveller starts back from a snake	<i>Il.</i> iii. 33
416	the conflict of the winds	„ ix. 5.
428	<i>dis aliter visum</i>	<i>Od.</i> i. 234
471	snake fed on poisonous herbs	<i>Il.</i> xxii. 93
601	not you, the gods are to blame	„ iii. 164
605	she took the mist from his eyes	„ v. 127
610	the Earth-shaker upheaving the foundations	„ xii. 27
626	the felling of an oak	„ xiii. 389
774	hair stood on end, voice was choked	„ xxiv. 59
792	thrice strove to embrace: thrice it fled away	<i>Od.</i> xi. 206

[from Ribbeck]

SCHEME OF LATIN SUBJUNCTIVE, WITH REFERENCES
TO THIS BOOK.

1. OPTATIVE or JUSSIVE (Wish or Command)

(a) *direct*;

faciat! 'may he do it!' (*Opt.*) [191, 537]

... 'let him do it'. (*Jussive*) [160, 388, 353, 711]

Past jussive: faceret or fecisset 'he ought to have done

it' *past optative*: fecissent utinam [110]

(b) *indirect*:

dic faciat 'bid him do it' [75]

(c) *interrogative*: [Deliberative]

1. *direct*: quid faciam? 'what am I to do?

2. *indirect*: nesciebat quid faceret 'he knew not what to do'

2. FINAL (Purpose)

(a) *with ut, ne, &c.*

vigilo ut legam 'I watch that I may read' [60, 187, 434, 667]

oro ut abeas 'I pray you to go away'

(b) *with relatives*: mitto qui faciat 'I send a man to do it' [184]

(c) *with dum, priusquam* (implying purpose)

maneo dum faciat 'I wait till he does it' [136]

3. CONSECUTIVE (Result)

(a) *with ut*: tantum est ut timeam 'it is so great that I fear'

(b) *with qui*: non is sum qui faciam 'I am not the man to do it' [536]

4. CONDITIONAL:

(a) *Principal verb* (apodosis)

faciam, fecerim 'I would do'

facerem, fecissem 'I would have done (been doing)' [55, 292, 642]

if no Protasis often called POTENTIAL [8, 77, 104, 362, 390, 506]

irregular: primary for past [600]

(b) *Dependent verb* (protasis)*si facias* (*feceris*) 'if you were to do' [178]*si faceres* (*fecisses*) 'if you had done (been doing)' [54, 292, 433,

522, 641]: pluperf. oblique for fut. perf. [94, 136, 756]

irregular: indicative apodosis [55]

cum for *quasi* [439]

5. CAUSAL:

(a) *cum*: *cum faciat* 'since he does'(b) *qui*: *laudo te qui facias* 'I praise you for doing' [231, 346](c) *attendant circumstances*: *cum* with impf. plupf.*cum faceret* 'when he was doing' [113]

6. CONCESSIVE:

(a) *conjunctions*: *quamvis faciat* 'although he does'(b) *qui*: *quibus ultimus esset dies* 'tho' the day was their last' [248]

7. ORATIO OBLIQUA:

(a) *statement*: actually: *dixit se quod vellent fecisse* 'he said he had done what they wanted' —virtually: *irascor quod facias* 'I am angry because (as I say) you do it' [800](b) *question (exclamation)*: *nescio quid faciat* 'I don't know what he does' [5, 75, 121, 350, 506, 564, 597](c) *oblique petition* **oro facias*, 1 (b)*oro ut facias*, 2 (a)*efficio ut eas*, 3 (a)

* These three are conveniently classed as oblique petitions; they fall however if strictly analysed under other heads where they will be found.

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